BEATIN' RHYTHM

ISSUE 6

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IN THIS ISSUE

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STATESIDE SPECIAL: COMPLETE SOUL DISCOGRAPHY

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60'S UK INDEPENDENT SOUL LABELS

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NORTHERN SOUL FANZINES 1969-1991

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RARE UK LABEL NORTHERN SOUL & R'N'B DANCERS

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LETTERS, VENUES & SARCASM!

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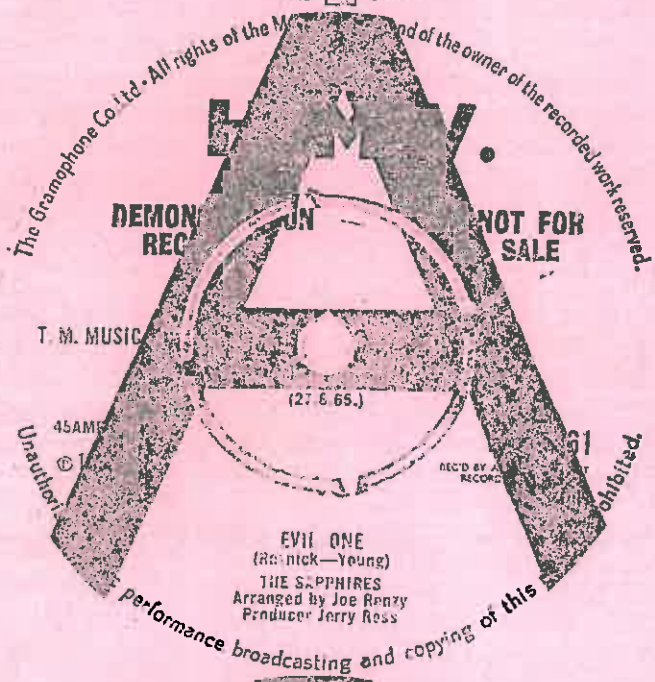
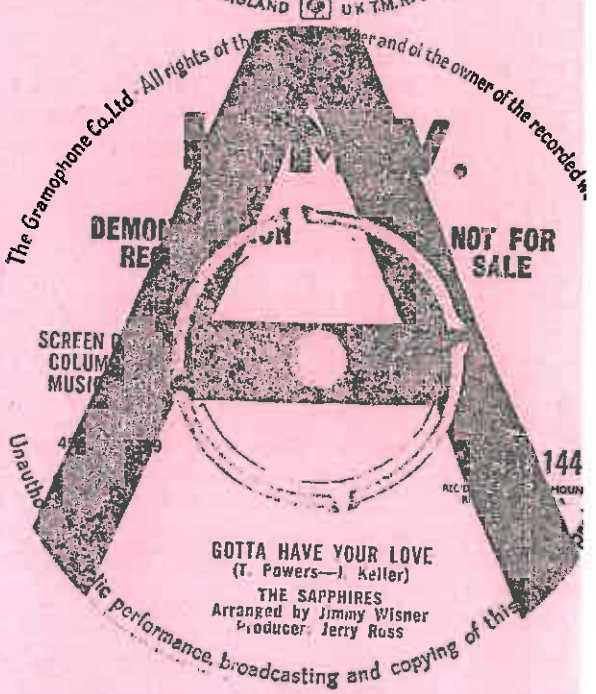
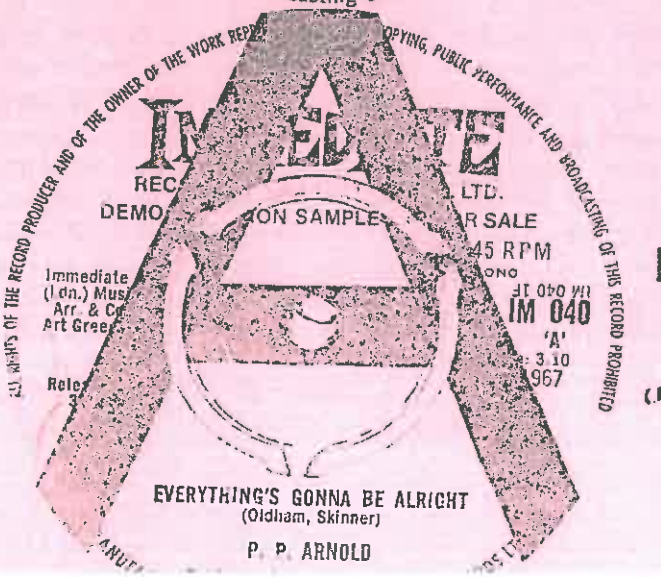
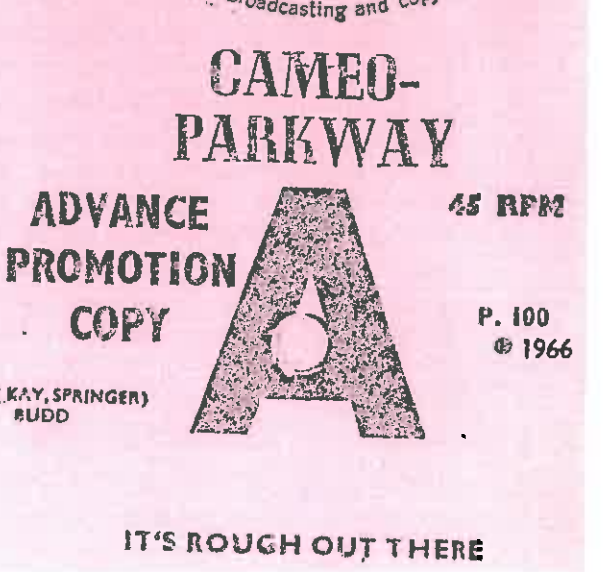
STILL ONLY









BEATIN' RHYTHM

UK LABEL NORTHERN SOUL COLLECTOR'S MAGAZINE

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SEPTEMBER 1991

Dear All,
First can I start by welcoming all new readers to the mag, I hope you'll enjoy it and stay with us. Right, with that out of the way, no doubt you all saw the articles I did for Record Collector's September 91 edition. I thought I'd better defend myself as nobody else will! This all began when they (R.C.) asked me if I'd check Paul Malone's article on UK Northern, which I did, and found it to be not only full of errors but also 90% ripped off from Beatin' Rhythm (where else did the info on Sam Nesbit and the quote from John Ritson come from?). Anyway, I moaned about this and they agreed to credit me for info supplied. Then I checked Paul's list of Top 50 or 100 rarities, and that was also way out, so I did them a Top 200, which is basically the list that they printed but with some prices changed after they consulted a dealer in London (well he's sure to have his finger on the pulse of the Northern scene isn't he?!). The errors in titles e.g. the A side of Chapter 5 once again being called 'Anything You Can Do' come from Paul's copying of Findagroove and R.C. not checking it properly. Don't ask me why there is a Tammy St. John and a Tommy St. John or two Willie Hunts!

The article I did on the history of Northern Soul was originally a lot longer than that printed, the main editing took place on the years 76 to 81 concerning the Mod revival and the brilliant records discovered by Searling around that time. On the whole I think that article stands up quite well and am pleased with it, although I could have done without the typing error on Leon Haywood's label (EAT Fish instead of FAT Fish!!!) and one or two other minor discrepancies.

As for the rare Motown article, I did the text for this and nothing else, apart from supply the photocopies. The prices were done by Tom Howard who is well qualified to do such a job, but these were then changed by R.C. after they consulted their mate at Memory Lane records. In fact, they also added a few that weren't on the original list that Tom gave me. Don't know about you but I reckon the vast majority of those prices are way over the top.

After all's said and done, it was nice to see an article on Northern Soul in Record Collector, it's been a long time coming and I'd be interested to see what you thought of it.

Anyway, thanks for buying this issue and for supporting the mag. No thanks to the wanker from Manchester who slags the mag off but isn't brave enough to put his real name and address! Also thanks to the usual people for contributing and supplying photocopies (see last page). I'm running short of label photocopies now so please feel free to send in any that you think may be of interest. As for me, well the above address should be permanent now, and the phone number will definitely be, so you should have no hassles getting hold of me now. If I'm not in someone else will answer or just keep trying. Hopefully I'll have got all copies of these sent out in September, if you have trouble getting a copy try Mick Smith, Swish at Recordmania (York), Rudzi at Boogaloo (Leicester) or Anglo American/Goldmine Records in Manchester.

Next issue out probably December, send £1.50 plus SAE to reserve your copy.

All the best.

Pete

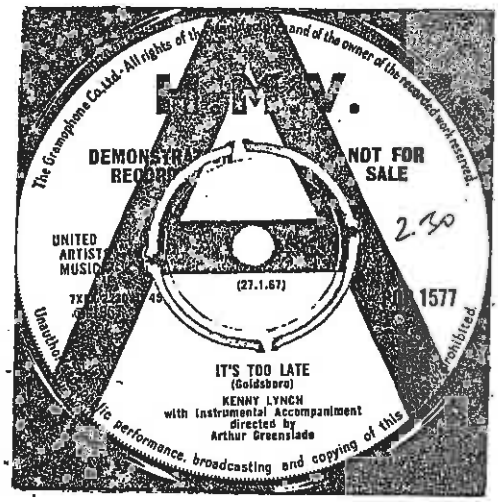
PETE SMITH

45's

A REGULAR LOOK AT THOSE RARE & NOT SO RARE SINGLES

Yes, it's that man again, SONNY CHILDE. Just when you were thinking there could be no more of Sonny's records left to review, here's his very first UK release, 1965's I STILL LOVE YOU (Decca 12218). In a totally different vein to his later Polydor stormers, this one is a beautiful semi-beat ballad, not really dance floor stuff but oozing class and sympathetically produced by Mike Smith. Sonny was, apparently, the nephew of the late Sam Cooke and was part Red Indian! As for value, I paid £10 for a demo copy, well worth it as far as I'm concerned but if you're into 100 mph stompers, forget it.

I've been after an excuse to print a pic of the RAY CHARLES demo of I DON'T NEED NO DOCTOR (HMV 1566) which cost me the mighty sum of £10 from a pop list, so now is probably a good time to mention that the Essential label have released "THE CLASSIC YEARS" (ESBCD 144), a CD compilation which features the aforementioned track plus nearly 50 other cuts, all from his period with ABC Records. Can't say as I'm a big fan of Mr. Charles as he tended to record far more MOR pap than he should have, but you can't deny the awesome power of "Doctor", a truly great Northern Soul record. Incidentally, I heard this on the radio the other day, well done Radio 1!



If you like 'em fast and furious, check out KENNY LYNCH's version of Bobby Goldsboro's IT'S TOO LATE (HMV 1577). Never a big sound but quite a popular UK collector's item, value only around £7. The interesting thing here though is how come the Ray Charles single from 1966 and with an earlier number is a green and white demo, whereas the Lynch disc issued 11 singles later, is red and white???? Anyone else got a red and white?

GENE McDANIELS' superb ender WALK WITH A WINNER has been gaining turntable action for nigh on 15 years now but still remains very in-demand and impossibly scarce. I can remember when an American issue of this used to fetch £5, probably add a "0" to that figure now though. Non-soul people who I've played this to tend to think Gene's voice is awful - they're part right, it does tend to waver a little during the middle eight, but the huge Jack Nitzsche arrangement manages to cover up any slight inadequacies. As I said, very, very rare on UK, I paid £25 but I regard that as being a real bargain. (N.B. I remember turning down one of these and a Frankie & Classicals on Philips for £35 the two in Brighton circa 1985).

A few evergreens from the London American label now, the first being the ever-popular FORTUNE TELLER by BENNY SPELLMAN (9570), a very early ('62) recording which went huge in the early 80's and has remained a top collectors' item ever since. Backed with the original version of The O'Jays' Lipstick Traces, you can expect to part with around £25 of your hard earned cash for one of these. Legend has it that Spellman

was the bass voice on Ernie K-Doe's smash hit Mother In Law. ****

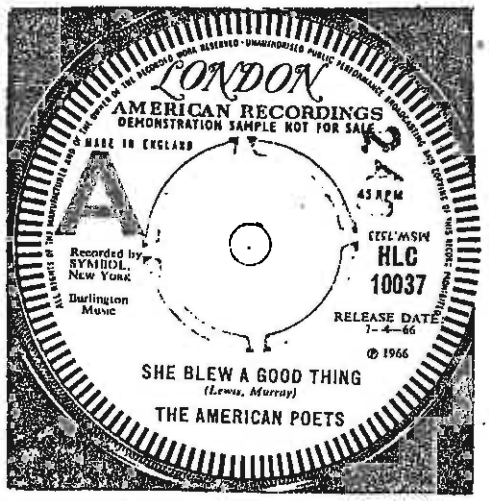
Another record which seems to get more valuable each month is SHE BLEW A GOOD THING by THE AMERICAN POETS (London 10037). A classic dance number from the Twisted Wheel days, although I'd guess that this was a white group - anyone confirm? The band were in reality simply The Poets, but the American was added to avoid confusion with Scottish beat group The Poets (who cut a version of Baby Don't You Do It for Immediate in 1966). Current value of the London release is around £30. ****

Most of this issues reviews seem to be well known rather than obscurities, that's not planned, it's just the way they come out of the box, and the next one is no exception. The MILLIONAIRES' NEVER FOR ME (Mercury 6052 301) is a lovely oldie, not rare but such a good record, never heard these days but so many great records are ignored, usually because they don't cost a couple of hundred quid. Not sure if this is the same Millionaires who recorded for US Castle, and I'm definitely not sure why Mercury would release this 1967 recording in 1971, but they did, and again a year later on a dreadful silver label. A bargain at £5. *****

Right, back to the slightly lesser known stuff now and another fine record from THE ROYALETTES with NEVER AGAIN (MGM 1292). This four piece girl group cut quite a lot of schmaltzy rubbish but they're usually backed with an uptempo number or a solid beat ballad. This time it's the former. A gushing Teddy Randazzo production and arrangement (just how many great records has this man worked on) which begins dead, Miss Royalette's voice singing the chorus for a few seconds before the typical Randazzo staccato-style chorus. As you'd expect, loads of strings and a great big orchestral production here, and if you didn't know better you'd swear this was Little Anthony. This is known, but rarely played, seen on John Manship a couple of years back for £10 on demo, I'd say around £15, but whatever, an excellent disc and one to definitely check out.****

Staying with the same group, and this time a very slightly earlier cut entitled POOR BOY (MGM 1272) which I briefly mentioned in issue 3. Same producer but this one's a lot slower, a lush beat ballad with quite poignant lyrics. This is probably the least known of their three or four Northern discs but I hasten to add, quite possibly the best. As you'll see by the pic, the copy I have is water damaged so I only paid 60p for it, but what a sound. ****

Here's another cheap 'n' cheerful oldie which gets the odd play now and then, JOE SIMON with I GOT A WHOLE LOT OF LOVIN' (Monument 1049). A chugging late 60's dancer (the label states 1970), slightly similar to Gary Sole's Holdin' On due to the brass work which dominates the song. Simon's voice is great and even though this is slightly poppy, very danceable. The Findagroove guide only values this at something like £2 but it's a lot scarcer than that, believe me! ***



A record described by this writer as "the best £5 record you can buy" is THE YOUNG FOLK with the brilliant LONELY GIRL (President 136). No relation to the Eric Mercury rarity of the same title but equally as good. It kicks off with a drum roll, stomping beat and male backing vocalists "Oooh - Oohing" away, the vocalist comes in sounding a lot like the singer on The Admirations' Heaven Is In Your Arms (though probably the opposite sex!), this record has the lot: the beat, excellent vocals, great backing, utter soulfulness, and so bloody cheap! Very few expensive records on the President label actually, only Jimmy Robbins springs to mind, but high price doesn't necessarily mean high quality. This is just brilliant. *****

Newie of the month time now, with OUR LOVE'S DISINTEGRATING by JOHNNY CURTIS (Parlophone 5529). This song begins with a Righteous Brothers 'Loving Feeling' intro riff, before suddenly crashing into a driving beat ballad, fairly slow but with a very definate thumping beat keeping perfect 4/4 time, and Mr. Curtis' very deep vocals telling the usual story of lost love. The voice is very Bill Medley, the overall sound is obviously a Righteous Brothers rip-off but I doubt if they ever cut anything with a beat like this one. You'll have to hear it for yourself but this one really could go, with it's catchy chorus and driving beat, the production is very big and this could quite possibly be an ender of DRIFTER-like proportions. Curtis only ever had one other single release so he must be pretty unknown, nobody seems to have heard of this record so all I can say is cheers to Paul for letting me have it at such a bargain price! ****

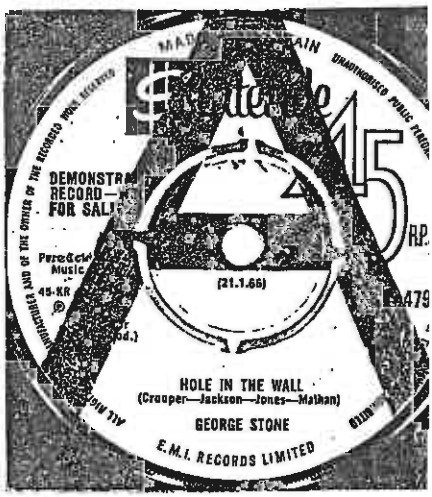
It's back to the better known dancers now, and a very good number from GENE CHANDLER in the shape of IF YOU CAN'T BE TRUE (FIND A PART TIME LOVE) (Stateside 388). So many great records by this guy it's hard to pick a favourite, this comes close, written by Curtis Mayfield and sounding more like him than Gene in both production and vocals. Surprisingly tucked away on the B side of the uninspiring What Now, this would set you back around £12 - £15 on issue, rather more on demo. Incidentally there's a girl version of this song by Marva Lee on US Atco which is quite good. ***

Sticking with the Stateside label for a while, I'd heard of the next one but not as a Northern sound, but what a nice surprise to discover that LITTLE EVA's version of STAND BY ME (Stateside 477) is easily the best version of the song ever recorded. This is a real crashing production from the Feldman-Goldstein-Gottehrer team, also responsible for Dean Parrish's Boom outings, the verses are belted out by Eva but the chorus is something else, a real OTT affair Eva screaming and the drummer going berserk. How to make a rather mundane and worn out old song sound positively revitalised in one easy lesson. I'd guess that this has been ignored because of what it is and who it's by, but miss it at your peril, and pick it up while it's still a cheapie. *****

I'd be very pleased to hear someone tell me while GEORGE STONE's version of HOLE IN THE WALL (Stateside 479) is so highly rated. Both this, and the identical version by The Packers, are nothing more than a blatant Ramsey Lewis rip-off with hardly any tune whatsoever. A miss! *

THE TOYS have one or two Northern sounds under their collective belts, with CAN'T GET ENOUGH OF YOU BABY (SS 519)

being one of the best. You may remember a version of this by ? & The Mysterians being reviewed in issue 4, but this is far superior. Written by Dynovoice stalwarts Linzer and Randell, and arranged by Charles Calello, "Can't" is a lovely stomping girl dancer, vaguely reminiscent of the Supremes. Look out for the terrific bass intro which stays as the main riff for the whole of the song, along with horn riffs, a pounding beat, handclaps and a nice 'little girl' vocal. All in all, a cracking record and well under a tenner. ****



Onto a relatively new discovery now, and the very much in-demand LOOKY LOOKY by THE BROTHERS GRIMM on Ember 222. This was apparently very big at Bradford recently via Pat Brady and is certainly a much sought after disc at the moment, which is quite unusual as it's so obviously white that I'm surprised the 'purists' are interested in. It begins with a very dramatic piano intro, followed by a short drum roll, a little organ then straight into a rather simple song, very sing-a-long, but ruined by a piss-poor female backing singer who shrieks at a pitch so high she makes Jimmy Somerville sound like Pavarotti! Not a bad record though, certainly not brilliant but well worth picking up. Unfortunately, the demos are very basic with a small black "A" on side one only, and as Looky Looky is the B side there's no way that you can tell it's a demo. If there's room I'll print a pic of the top side so you can see what the demo looks like. Current value on issue, around £80. ***

Another sound which is picking up a lot of interest of late is BEN E.KING's I CAN'T BREAK THE NEW TO MYSELF. Originally I thought this to be an EP only track, but I've heard a rumour that it was scheduled to appear on London but only made the demo stage before being withdrawn. I'd doubt this personally as Atlantic had it's own label in 1965 when, I presume from the sound of it, this was recorded, so why a London demo? Anyway, the copy pictured here is on Australian Atlantic (AK - 1218) which I picked up at a boot fair for £2.50. I wonder if it came out as a single anywhere else? As for the record, it starts with a spoken intro before going into a fairly danceable first verse, then come the chorus goes really uptempo and stomps like hell. It's more Drifters influenced than most of his solo stuff and is a real grower, so keep an eye out for this one as it's surely going to go huge. ****

As TRULY SMITH's brilliant reading of My Smile Is Just A Frown continues to grow in popularity, a reminder that she has another decent Decca track worth checking out, this time a version of I WANNA GO BACK THERE AGAIN

on Decca 12645. This is a pretty good version of the Brenda Holloway standard and probably the best cover of this particular track which, at one point, even utilises a 'funky drummer' beat, years before James Brown actually invented it! ***

The veteran HOWARD TATE has many fine soul records under his belt but hasn't had much success on the Northern scene considering the amount of sides he's cut, however HALF A MAN (Verve 549) is currently making waves on the tape and UK collecting scene and can still be picked up relatively easily for less than a tenner. This is another beat ballad with a big Jerry Ragavoy production, great tune and a very fashionable type of disc currently. ****

Pure pop stomp now with JANE HILLERY on Columbia 7918 and a song entitled YOU'VE GOT THAT HOLD ON ME. I bought this blind for £15 in mint condition, left it on the coffee table for a minute then returned to find my two year old daughter running around with it in her mouth! So now I have a GOOD condition copy! As for the record, very white, fast pop stomper with not much of a tune to it but with quite a catchy chorus. I'm rapidly growing tired of this sort of record though! **

I've lost count of how many Northern dancers THE VIBRATIONS have given us via their Okeh and Neptune 45's, but here's yet another, from Okeh once again. ONE MINT JULEP is the title, and what a stormer this is, that typical gritty Okeh feel, a raucous vocal with what sounds like both male and female backing. Although the song is a standard the treatment here is pure 60's Northern Soul of the sort favoured around 1975. If you like all that Okeh stuff, Williams & Watson, Little Richard, triumphs etc., you'll love this. Value, well, absolutely no idea, the demo was on J. Manship in '90 for £20 though. ****

Two versions of the same number now, both of which deserve to be played a lot more. That man BEN E. KING and the legendary H.B. BARNUM both cut the Resnick-Young penned THE RECORD (BABY I LOVE YOU), but who's version came first? King's version (Atlantic 4025) is slightly faster but the production is rather basic. Barnum's version however, is something else. A spoken intro tells how he's at a penny arcade and is about to get a record cut to send to his girl who's a thousand miles away. Anyway, in comes the big orchestra and girly backing singers as H.B. speaks rather than sings

to his girl. You really get sucked into the song and can imagine poor old H.B. singing into this little cutting booth (although I doubt if he'd have got his full orchestra in there with him), and this is more than just a record - it's THE record! So, with Ben E.'s version you just get a singer performing a song. With H.B.'s you get such a clear picture in your head, you can live the song for yourself. So, Ben E. King gets ***, H.B. Barnum gets *****, and in the value stakes, well under £10 for the Atlantic man, anything from £15 upwards to £35 for a demo for the Capitol release.

For some reason we don't seem to mention many releases from the Action label in the mag, though I guess that will change in the near future as more and more folk begin to get into the more r & b influenced sounds as they seem to be doing of late. Anyway, here's a sort of instrumental with lots of shouted dance instructions that could fit into both the Northern and R & B brackets, ROY LEE JOHNSON and his BOOGALOO NO.3 (Action 4518). A 1968 release, this was produced by a familiar cover-up name, Wendell Parker and is a real stomper, pretty good up until the point where Mr. Johnson shouts "Rub your knee baby, rub your knee"! And that spoils the record for me, but again, if you like solid stompers, this is for you. Price around £8. ***

Next up is LINDA KAYE with a Tony Macaulay composition entitled I CAN'T STOP THINKING ABOUT YOU (Columbia 7915), a May 1966 release. It starts promisingly with a good trumpet intro but the verses are sung in the style of Petula Clark over a midtempo backing dominated by a tinkling piano. The chorus is great, a real stomping affair with trumpets and drum rolls, but the overall impression is that of a rather tame white pop stomper. It's probably quite scarce though, around a tenner on issue. **

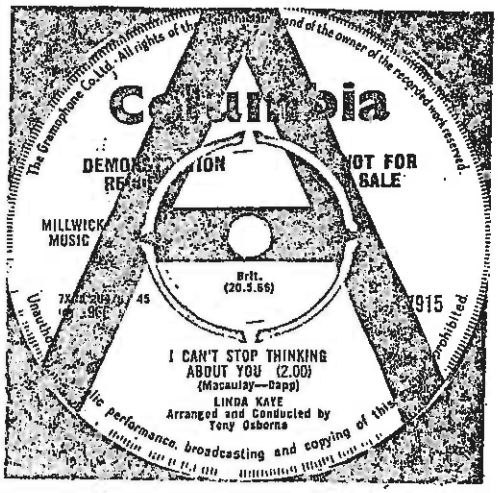
I mentioned Truly Smith's version of I WANT TO GO BACK THERE AGAIN a while back, a must to avoid is BILL KENWRIGHT's version of the same song on Parlophone 8239. The backing isn't bad but the voice is a monotonous drone with no feeling whatsoever. Absolute rubbish, one of the worst covers I've ever heard. Avoid! ½

PATTY LABELLE's excellent dancer YOU FORGOT HOW TO LOVE was reviewed in this mag about a year ago, but since then it's been the official A side, ALL OR NOTHING (Atlantic 4055) which has been picking up a few spins. A beat ballad of the first order, it begins with a trumpet intro then simply drums, bass and guitar until the big chorus where the strings come in, as do The Bluebelles. The chorus is set to a sort of waltz rhythm which breaks the song up a little but in no way detracts from the brilliance of the production. Patti herself is on top form, screaming out the chorus of "It's got to be all or nothing, or nothing at all". A wonderful record, still cheap (under a tenner) and seeing how I only awarded half a star to the last disc, this one deserves *****

The next one is a newie and what I believe to be a total unknown by BILLY FORREST on Decca 12643 entitled YOU GAVE ME SOMEBODY TO LOVE. I picked this up from a charity shop for 20p, simply because it was a Decca demo (my friend Jimmy got a Sam & Bill Brunswick demo from the same box an hour earlier!) and it was quite a nice to surprise to discover it had a bit of potential. It's totally white of course, midtempo apart from the verses where it stomps a bit, the voice is pleasant and the production good, oh, and there's a handclap pause before the chorus for good measure. I won't recommend this one wholeheartedly as I'm not quite sure of it, and I haven't tested it on anyone yet, but it's certainly interesting. ***

Talking of dodgy Motown covers, which we were doing just now, I found this one at a boot fair recently, a version of MY GUY by MARILYN LEE on Embassy 636. As you may or may not know, Embassy was Woolworths own label on which they used to release covers of all the then top 10 singles, so on the flip of this one you get a version of Hello Dolly! This is a pretty lame attempt to reproduce the Motown sound, Marilyn sounds nothing like Mary Wells of course, but I guess if you hadn't heard the original a million times you might appreciate this. Very obscure but a definite miss. *½

Paul Temple mentions the indie Evolution label elsewhere in the mag but only spotlighted two releases, Otis Redding and The Fashions. Here's another one,



from the BLACK ABBOTTS on Evolution 3004. Entitled THE PAINTER, this is another white pop record, late as well, 1971, and although it has a stomping beat and lots of swirling strings, it's still bad, very bad. The Black Abbotts were Russ Abbott's backing group and I remember seeing them in panto at Wolverhampton Grand in 68 or 69! Presumably this was played at some time or other as it sells for £10 or so, but why??? *

Okay, so the last few records have been a bit substandard, let's put things straight now with the brilliant SOULFUL JERK by THE RUMBLERS on King 1021. Best known for their surf instrumentals, this is a superb dancer led by a baritone sax, with some wild guitar accompaniment and very heavy bass. As the record progresses, the bass and drums seem to get even heavier, and in comes a tambourine and another sax to see it to it's conclusion. Been known for six years or so now, tucked away on the flip side of a rare vocal by the band, but what a great record and one wonders what else might be hiding away on the King label. Expect to pay around £30. *****

THE CONTRASTS, a group of which I know absolutely sod all, with a very fast dancer entitled WHAT A DAY on Monument 1018, a number which gained a few spins towards the end of the Yate allnighters in Bristol. Mind you, if they were playing a lot of material like this no wonder it closed! (Only joking, I know the sounds at Yate were often ahead of everywhere else). This one begins with bass and a handclapper (?) before the drums and guitars come in, the pace is too fast to dance to and the record is in the style of The Monkees or maybe Keith who had a couple of pop-Northern sounds. Sorry, but next please! Oh, value wise, no idea but probably £8 or so. *

Here's a record which has picked up a bit of interest over the last couple of years although it was known long before, THE WINSTONS with COLOR HIM FATHER on Pye International 25493. Richard Domar described this as 'shit' in TOE which is a bit harsh really. It's taken at a floating pace, good vocals and backing, but very trite lyrics, sung by a guy reminiscing on his childhood telling a sob story about how his real Dad died and seven kids were left with just Mum until their 'new' Dad came on the scene. Sob, sob. No, it's quite a nice record despite being overtly sentimental. Not particularly rare but as it's been played recently probably around £5 or £6. Incidentally this came from Metromedia records in the States, did they ever release a good record? Remember Lester Lanin and that fucking awful Mickey Mouse record? Yuk! ***

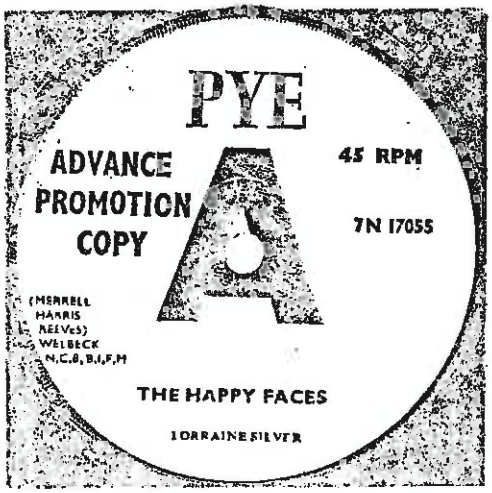
Okay, back to the real stuff now and one of the best Northern records ever made in the UK, JOHN ANDREWS with IT'S JUST LOVE (Parlophone 5455). I've been after this for years, finally got a demo with no centre but still had to cough up £25, but it's well worth it. This one really does have everything, kicking off with a deep bass intro with tambourine on the beat, brass fanfare,

organ, and a great vocalist with girl backing singers wailing away. Even the lyrics are brilliant. Halfway through comes a four line break which stomps even more, then back to normal again but now with sax added. You won't hear a better UK produced sound than this, but it is very hard to track down. Incidentally, the issues credit it to JOHN ANDREWS & THE LONELY ONES but simply JOHN ANDREWS on the demo. *****

Just a quick mention for THE PATRON OF THE ARTS with a storming piano instrumental called THE TRUE PATRON OF THE ARTS on Page One 012. I have reviewed this one before but I found out a few more facts about the disc. All the release sheets have this down as being Eleanor Rigby b/w Yellow Submarine, but the latter is replaced by True Patron. The group is in fact the QUEEN CITY SHOW BAND and the record came out on the US Pow label, so how or why it appeared over here under another name is a mystery. Great record though. *****

LORRAINE SILVER's follow up to Lost Summer Love was another Northern belter, THE HAPPY FACES (Pye 17055). This one is now quite a collectors item, seen listed at £50, strange as it was only going for a fiver three years ago. I know Crispie has been playing this when he DJ's so that may have something to do with it, but anyway, it's perfectly paced for a dancer, not a patch on Lost Summer Love but still worth picking up. Miss Silver certainly had a powerful voice at 14! ***

And finally, best record of this issue perhaps, JERRY JACKSON with the double sider IT'S ROUGH OUT THERE b/w I'M GONNA PAINT A PICTURE (Cameo Parkway 100). Although it's been around for years, this has always been a big rarity, I recently heard of a demo selling for over £150 and I know I'd pay up to £100 for an issue, it's that good. Both sides are beat ballads, but the underplayed or possibly never played B side, Paint A Picture, is the best of the two sides. Words can't do this record justice, it has to be heard to be believed. Jerry Jackson is known as a M.O.R. artist but this is in a real soulful groove, even down to the Righteous Brothers 'Baby baby' bit in the middle of the song. Stunning. Both sides *****



SHOPPING !

People always want to know the best places to pick 60's records up. Specialist dealers offer the widest selection of material but offer very few bargains. But the dealers have to pick up the records somewhere don't they? The number of record shops dealing exclusively with 60's product is rapidly diminishing with the onset of CD, so the opportunity to walk into a shop and be able to buy the 60's rarity of your choice is a very rare occurence these days. With all this in mind, I paid a very rare visit to London earlier this year to spend a couple of days with my friend Gene Robertson and hopefully pick up a few bargains.

First port of call was Camden Town, a wonderful place to visit on a weekend but not ideal on a wet Monday morning. The first shop we visited was Rock On, right next to Camden Town tube station. This shop deals exclusively with 50's and 60's material with the accent on rare albums. The didn't have any soul singles on display but did have a book listing the titles of a few hundred singles. My only purchase from here was a mint Stateside demo of Gene Chandler's If You Can't Be True for £15 (they had 3 other Chandler Stateside demos but no Nothing Can Stop Me). So not a lot here for the singles collector but a fabulous selection of LP's to browse through. Staying in Camden, it was a few hundred yards down Camden High Street to Out On The Floor records, another 50's/60's specialist shop. The shop is now just off the High Street whereas it used to be down a basement in the actual main road, and I remember seeing a Decca demo of Sonny Childe's Giving Up On Love over two years ago but didn't buy it as I hadn't heard it. Of course, I eventually did get to hear it and immediately put it on my wants list, and lo and behold, there it was, still in the same box as when I'd seen it two years back! This cost me a tenner but I got some superb bargains from Out On The Floor. The proprietor, Alan, is a really friendly guy and he amazed Gene and myself by producing a box of 'unsorted' singles from behind the counter containing about 800 singles. From this box I got things like Stevie Wonder - Hey harmonica man (SS), Toys - Can't get enough of you baby (SS), Mighty Sam - Papa true love (S.City), Royalettes - Never again (lovely MGM demo), Kim Weston - That's groovy (MGM), US T-Bones - Moment of softness (Liberty demo) and several others, about 22 singles in all, for around £60 which was a great bargain. If you ever visit the shop, there are a few singles upstairs but ask to go down to the basement where the good stuff is. The upstairs is mainly all LP's which include loads of UK Motown.

Most of the places that I wanted to visit were closed so we next went to Record & Tape Exchange at Notting Hill Gate. They have two shops, the first has a so-called collectables department upstairs but after browsing through 3 or 4000 45's I eventually emerged with only a P.P. Arnold - First cut (Immediate demo), a Joe Simon - Whole lotta lovin' (Monument) and precious little else. I did see a French Shirley Ellis EP with Soul Time included but didn't bother with it. Just down the street is R & T Exchanges other shop, basically it's all the singles the main shop didn't want and is a bastard to go through as everything is totally unsorted. Gene and I ploughed through thousands of 70's and 80's crap to find a mint Hank Levine - Image (HMV) and the very rare Ronnie Milsap/Roscoe Robinson Pye International EP (no sleeve though) for 25p each. Just before this I sold a copy of Hank Levine to a guy who was desperate for it for £30!!! Well, he offered! Gene found several ska singles but they weren't in very good nick.

So that was London! As I said, Monday is not the best of days to visit as a lot of the shops are closed. I wouldn't recommend any of the big collectors shops who advertise in Record Collector as their prices are ridiculous, plus they don't have a clue what they're talking about as far as Northern goes.

If anyone reading this ever contemplates coming down to East Sussex (and if you do, please feel welcome to get in touch), here are a few places you might want to check out. Hastings itself is crap in every sense of the word, especially as far as record shops go. The Old Town area has quite a few junk shops which occasionally throw up the odd item, but there's not much in the town centre

apart from a shop in St. Andrews market which has a few thousand singles to browse through. The only thing I can remember getting from there recently was a Mighty Sam - Fannie Mae on Stateside for 60p out of an 80's box! St. Leonards On Sea, which is basically part of Hastings has a couple of shops, both useless, though I did get a Koobas - Take me for a little while (Pye demo) and Chi Lites - Love bandit (Beacon) from Juke Box records near the station last year.

Eastbourne is also pretty grim, Play It Again Sam records in Seaside Road has a basement for singles but I've only ever had red Atlantics and Stax things from there. Undoubtedly the best place on the South Coast is Brighton. If you come out of the station, walk a hundred yards or so then turn left, you find yourself in the Trafalgar Street area which is several little back streets, full of record shops. I'm not too sure of the names but one shop called Recordland has loads of 60's singles. It's run by two gay blokes I think who aren't too keen on you browsing through the shleves, but you can eventually persuade them. I've had a few things from this shop, nothing major but stuff like Ike & Tina - Somebody somewhere (WB) and a lovely one sided London demo of Little Anthony - Tears on my pillow, plus a few Tamla 500's. A few yards down the road is another shop, unfortunately I can't remember the name but it's LP's upstairs, singles downstairs. The singles are arranged in alphabetical order, but ignore these and try and get the dopey assistant to let you look through the unsorted stuff underneath the shelves. I got the Long John Bladry - Let him go acetate and the Carrolls - Surrender your love plus a couple of others for £1.25 here. The usual bloke who's down there doesn't know a thing about records so you'll be okay. I also got a Martha & Vandellas - One way out on New Zealand Tamla Motown from down there!

The best shop in Brighton was Rock On, but this has now closed down, as has Vinyl demand I think, but their Northern section left a lot to be desired. The Brighton record fairs are generally reckoned to be the best in the country, though I've never yet paid a visit to one, but with 500 stalls there must be a fair few 60's items about (I think Mick Smith told me he got a Tony Middleton from here for a quid last year, I may be wrong).

Over in Kent, only Plastic Surgery records in Maidstone is worth a visit. I got a Mary Wells - Two lovers on Oriole for £1 from here, plus they have a box of US Motown containing around 500 singles but I couldn't be bothered to go through that lot.

After my amazing successes at last years boot fairs, this year has been a real dissapointment. I've found a few rarities but most were non-soul, so no Billy Joe Royal this year. In fact I think the only 'Northern' sound I've got from the boot fairs this year was Gary Lewis - My hearts symphony on black Liberty!

Anybody want to write a bit about the record shops in their area?

TAPE SWAPPING

We're going to be introducing a TAPE SWAPPERS column as from the next issue (7) so if you'd like to exchange sounds with other collectors, just let me have details of your name and address and the sort of sounds you'd like to hear and those that you definitely wouldn't (e.g. modern) and I'll print the details in the next issue.

FOR SALE

Wigan Casino 'This England' documentary from 1977, lovely copy with no jumps. Tape also includes Morecombe nighter, Whistle Test N.Soul feature 86, D.Jameson show N.Soul feature 88, and Girl Groups special (Motown etc). 3 hour VHS video only £15 including tape and postage from Pete Smith, 5 Braybrooke Terrace, Hastings, East Sussex TN34 1TD (please remember to inform me what you're writing for as I do other videos from time to time, thanks).

R & B TIME

By Mike D. Warburton

Kicking off with The Volumes and the 1966 Sue "Doctor Soul" LP track Got To Give Her Love. The whole LP is an excellent compilation featuring both slowies and dancers. Other tracks worth mentioning include Chuck Flamingo's A Little Bit Of This, the Joe Simon live track Say Your Love Is True and a jazzy instrumental from The Naturals called Lenny Goofed (possibly a Googie Rene cover-up!) But the stand out track has to be The Volumes. Written by Northern legend Duke Browner, this uptempo groover is very reminiscent of the Chicago production of The Impressions. Nice song with quality instrumentation and superb vocal harmonies lead to a classic sound which should have had more plays over the years.

Mentioning The Impressions we have perhaps the greatest vocal group ever with one of Curtis Mayfield's earliest triumphs, Gypsy Woman (HMV), a floater with superb vocals and of course Mayfield's songwriting genius; "Lovely lady in motion whose eyes were like that of a cat in the dark"; and even a slight flamenco influence. Popular since the early '60's, the best way of describing the music of The Impressions is 'cool, hip and timeless'.

Moving the tempo upwards we have The Marvelows with the Johnny Pate production, I DO (HMV). From the distinctive vocal intro, this hand clapping dancer is taken at barnstorming pace, clearly made with the dancefloor in mind. Nice atmospheric recording with good use of brass makes for a memorable recording. Covered by Goldie in the UK but I prefer the original. The slightly Latin influenced B side, My Heart, slows the pace down slightly but it could still be spun towards the end of a night and is well worth a listen.

Switching to the female artistes, fans of midtempo and soul movers could do worse than check out Another Kind Of Fellow by Lydia Marcelle (Sue). A New Orleans production, this is in places reminiscent of the great Baby Washington. From the opening bars (which are similar to When I'm Gone), this mellow groover moves along nicely with Lydia singing "You're just another kind of fellow making eyes at me". A finger clicking grower worthy of club spins.

Another Sue release which has been neglected in recent years although I believe was spun many years ago is Send For Me by Barbara George. Although better known for the R & B shuffler I Know, Barbara turns in a first rate, memorable performance on this soul classic. Produced by Juggy Murray, it's a typical New York production with searing strings, superb lyrics and a classy vocal make for a sound which is produced with both the listener and the dancefloor in mind. Well worth buying if you get the opportunity.

For fans of the beat ballad/newie sound, give a listen to A Long Ways Together by Harold Burrage (Sue), B side of the R & B groover I'll Take One. Taken at walking pace and with sparse instrumental backing, this sound can be compared with Freddie North's The Hurt but without the price tag. Would probably do the business at places like the 100 Club if spun. At the moment it's one of the more inexpensive Sue items, so in the words of Solomon Burke, "Keep Lookin'".

The increase in popularity of R & B dancers in recent years has led to artistes like Little Milton, Z.Z. Hill, Bobby Bland and Lowell Fulson getting deserved dance floor action. Far better to dig deeper into the roots of the scene than to keep spinning 'played out' oldies. B.B. King, the 'bossman of the blues', has achieved some success with his version of The Hurt and Paying The Cost To Be Boss. Well worth a listen is Think It Over (HMV), a quality uptempo dancer with guitar and organ complementing each other. Perfect for those tricky dance steps, it's a crossover sound which could go big either on the Mod or Northern/ 6T's scenes. The best way of describing this sound is that if you dig "Talkin' Woman", this one is for you!

Onto the Atlantic label and a sound which is rarely spun nowadays is Tearmaker by The Mad Lads. A group usually associated with classy ballads, this release is a 6T's rhythm'n'soul rave up which really moves from start to finish. Uptempo with nice guitar touches, it's about a girl whi is nothing but "a heartbreaker,

a tearmaker" - yes, we know the sort! This sound was spun at the Wheel revival allnighters a few years ago but could do with being reactivated.

Smokey Robinson has been associated with many classic sounds over the years, From Head To Toe, Mickey's Monkey and Shop Around are but three which spring to mind. Currently Come Spy With Me is enjoying some measure of popularity. An overlooked dancer is Happy Landing (Oriole). This has remained tucked away on the B side of the awesome slowie You Really Got A Hold On Me, which is a shame because it is a first rate dancer in it's own right. An uptempo groovy tune complete with the familiar Motown hallmarks of hand-claps and chorus lines, it's about a girl who keeps leaving fellas standing, while she makes a happy landing. I wonder if this ever saw club action? Check it out of you can although it doesn't come cheap as all Oriole Motown releases are very collectable.

Released on one of the "R & B Chartmakers" EP's we have Motown songwriter Eddie Holland with Just Ain't Enough Love, one of his all too infrequent vocal performances. By this stage Eddie had moved a long way from his Jackie Wilson influenced early recordings such as Jamie and If Cleopatra Took A Chance. This Stateside UK release is a pure quality uptempo soul dancer, 2½ minutes of finger-clicking music which proves that not only can Eddie write a fine tune but he can sing one too. Deserves to be as known and revered as Candy To Me.

Ending as we began with a masterly vocal groover, we have one of the alltime greats Gene Chandler with No One Can Love You (Like I Do)(Stateside). A mellow mover with nice use of strings and of course Gene's superb voice, and written by Barrett Strong (an underrated talent), "I'd climb the highest mountain, I'd swim the deepest sea" sings Gene. This is the B side to the Curtis Mayfield song Good Times which has enjoyed deserved success over the years, this song is well worth spinning and I'm sure it would be appreciated.

Finally has anyone got a copy for sale of the following; Solomon Burke - Cry To Me (London Atlantic), Ernestine Anderson - Keep an eye on love (Sue), Betty Everett - I've got a claim on you (Sue), Jackie Edwards - Stagger Lee (Sue), Bobby Bland - A touch of the blues (Sue). Contact Mike D. Warburton, 45 Delamere Ave, Irlams O'The Heights, Salford, Lancs M6 7NS.

Notice anything slightly peculiar about this Hesitations single? Well, for a start, it's not American Kapp. No, it's on Dutch Kapp (Dutch Kapp - Oo-er, sounds a bit rude!). Well, yes the catalogue number is for a Dutch release but look again, down in the bottom left hand corner is, as clear as day, MADE IN GT. BRITAIN!

This copy belongs to Paul Walker from Wolverhampton who bought it at the Catacombs in 1973, can't remember how much he said he paid for it. Mysteriously when I met Paul recently I had a look at this record and MADE IN GT.BRITAIN had somehow been replaced with MADE IN HOLLAND! Spooky stuff eh?! Next issue: a demo copy of the Volumes on Ugandan Pama!

$tateside

Here is the long awaited Stateside listing at last. Unfortunately, due to space restrictions, this is only a selective listing. Stateside released nearly 800 singles in total, only fifty percent of which are of interest to the soul fan and collector, so the majority of 'white' releases have been omitted. However, to leave out artists such as Rufus Lumley and Mitch Ryder because of their colour would be ridiculous as both have cut superb Northern sides which were released on Stateside. So basically, this list contains everything that might be of interest to soul, r & b and Northern collectors. There are several pop records cut by black artists included also for the sake of completeness, and there are the odd one or two 'garage' numbers which are well worth picking up. Due to lack of space, I may cut down the titles of some of the B sides. Note that if the record is Northern Soul, I will list the dance side first (if known).

All Stateside single releases are prefixed by "SS". EP's are not included herein.

No.	Artist/s	Title & US label source
102	CHUCK JACKSON	ANY DAY NOW/THE PROPHET (Wand)
112	ISLEY BROTHERS	TWIST AND SHOUT/SPANISH TWIST (Wand)
114	D.GARDNER/D.D.FORD	I NEED YOUR LOVING/TELL ME (Fire)
119	SHIRELLES	WELCOME HOME BABY/MAMA HERE COMES THE BRIDE (Scepter)
121	JERRY BUTLER	MAKE IT EASY ON YOURSELF/IT'S TOO LATE (Vee Jay)
126	BOBBY LEWIS	I'M TOSSIN' & TURNIN' AGAIN/NOTHIN' BUT THE BLUES (Beltone)
127	CHUCK JACKSON	I KEEP FORGETTING/WHO'S GONNA PICK UP THE PIECES (Wand)
129	SHIRELLES	STOP THE MUSIC/IT'S LOVE THAT REALLY COUNTS (Scepter)
130	D.GARDNER/D.D.FORD	DON'T YOU WORRY/I'M COMING HOME TO STAY (Fire)
132	ISLEY BROTHERS	TWISTIN' WITH LINDA/YOU BETTER COME HOME (Wand)
133	JIVE FIVE	WHAT TIME IS IT/BEGGIN' YOU PLEASE (Beltone)
135	BUNKER HILL	HIDE & GO SEEK/PART 2 (Mala)
140	ESTHER PHILLIPS	RELEASE ME/DON'T FEEL RAINED ON (Lenox)
142	LES COOPER	WIGGLE WOBBLE/DIG YOURSELF (Everlast)
143	DUPREES	MY OWN TRUE LOVE/GINNY (Coed)
146	TAMS	UNTIE ME/DISILLUSIONED (Arlen)
152	SHIRELLES	EVERYBODY LOVES A LOVER/I DON'T THINK SO (Scepter)
153	EARLS	REMEMBER THEN/LET'S WADDLE (Old Town)
157	DIONNE WARWICK	DON'T MAKE ME OVER/I SMILED YESTERDAY (Scepter)
158	JERRY BUTLER	YOU CAN'T RUN/I'M THE ONE (Vee Jay)
160	TIPPIE & CLOVERS	BOSSA NOVA BABY/MY HEART SAID (Tiger)
170	JERRY BUTLER	YOU GO RIGHT THROUGH ME/THE WISHING STAR (Vee Jay)
171	CHUCK JACKSON	TELL HIM I'M NOT HOME/GETTIN' READY FOR THE HEARTBREAK (Wand
172	CHIFFONS	HE'S SO FINE/OH MY LOVER (Laurie)
178	JIMMY SOUL	IF YOU WANNA BE HAPPY/DON'T RELEASE ME (SPQR)
180	DEE CLARK	I'M A SOLDIER BOY/SHOOK UP OVER YOU (Vee Jay)
181	SHIRELLES	FOOLISH LITTLE GIRL/NOT FOR ALL THE MONEY IN THE WORLD (Scep.
182	FURYS	ZING WENT THE STRINGS OF MY HEART/NEVER MORE (Mach IV)
184	HARMONICA FATS	TORE UP/I GET SO TIRED (Darcy)
185	GENE CHANDLER	YOU THREW A LUCKY PUNCH/RAINBOW (Vee Jay)
188	MAXINE BROWN	YESTERDAYS KISSES/ASK ME (Wand)
191	DIONNE WARWICK	THIS EMPTY PLACE/WISHING AND HOPING (Scepter)
195	JERRY BUTLER	WHATEVER YOU WANT/YOU WON'T BE SORRY (Vee Jay)
198	FOUR PENNIES	MY BLOCK/DRY MY EYES (Rust)
202	CHIFFONS	ONE FINE DAY/WHY AM I SO SHY (Laurie)
203	JOHN LEE HOOKER	BOOM BOOM/FRISCO BLUES (Vee Jay)
204	ROSCOE GORDON	JUST A LITTLE BIT/WHAT I WOULDN'T DO (Vee Jay)
205	JIMMY REED	SHAME SHAME SHAME/LET'S GO TOGETHER (Vee Jay)
206	FIVE DU-TONES	SHAKE A TAIL FEATHER/DIVORCE COURT (One-Derful)
207	LONNIE MACK	MEMPHIS/DOWN IN THE DUMPS (Fraternity)
213	SHIRELLES	DON'T SAY GOODNIGHT AND MEAN GOODBYE/I DIDN'T MEAN TO (Scept
214	RANDY & RAINBOWS	DENISE/COME BACK (Rust)

(Note: US Motown Corp. recordings are marked with an * for easy reference)

218		ISLEY BROTHERS	NOBODY BUT ME/I'M LAUGHING TO KEEP FROM CRYING (Wand)
222		DIONNE WARWICK	MAKE THE MUSIC PLAY/? (Unreleased)
223		SAPPHIRES	WHERE IS JOHNNY NOW/YOUR TRUE LOVE (SWan)
224		SWANS	HE'S MINE/YOU BETTER BE A GOOD GIRL (Swan)
227		JAYNETTS	SALLY GO ROUND THE ROSES/INSTRUMENTAL (Tuff)
228	*	MARTHA & VANDELLAS	HEATWAVE/A LOVE LIKE YOURS (Gordy)
230		CHIFFONS	A LOVE SO FINE/ONLY MY FRIEND (Laurie)
232		SHIRELLES	WHAT DOES A GIRL DO/DON'T LET IT HAPPEN AGAIN (Scepter)
237		EMOTIONS	A STORY UNTOLD/ONE LIFE ONE LOVE ONE YOU (20th Century)
238	*	LITTLE STEVIE WONDER	WORKOUT STEVEIE WORKOUT/MONKEY TALK (Tamla)
242	*	MARY WELLS	YOU LOST THE SWEETEST BOY/WHAT'S EASY FOR TWO (Motown)
243	*	MARVIN GAYE	CAN I GET A WITNESS/I'M CRAZY ABOUT MY BABY (Tamla)
244		FOUR PENNIES	WHEN THE BOY'S HAPPY/HOCKADAY (Rust)
250	*	MARTHA & VANDELLAS	QUICKSAND/DARLING I HUM OR SONG (Gordy)
251	*	MARVELETTES	AS LONG AS I KNOW HE'S MINE/GIVE ME YOUR LOVE (Tamla)
252		JERRY BUTLER	NEED TO BELONG/GIVE ME YOUR LOVE (VeeJay)
254		CHIFFONS	I HAVE A BOYFRIEND/I'M GONNA DRY MY EYES (Laurie)
257	*	SUPREMES	WHEN THE LOVELIGHT STARTS SHINING/STANDING AT..(Motown)
259		BETTY EVERETT	YOU'RE NO GOOD/CHAINED TO YOUR LOVE (VeeJay)
261		BIG DEE IRWIN	DONKEY WALK/SOMEDAY YOU'LL UNDERSTAND WHY (VeeJay)
263	*	MIRACLES	I GOTTA DANCE TO KEEP FROM CRYING/SUCH IS LOVE (Tamla)
267		SAPPHIRES	WHO DO YOU LOVE/OH SO SOON (Swan)
268		HEARTS	DEAR ABBY/INSTRUMENTAL (Tuff)
270		DIANE RENAY	UNBELIEVEABLE GUY/NAVY BLUE (20th Century)
272	*	MARTHA & VANDELLAS	LIVE WIRE/OLD LOVE (Gordy)
273	*	MARVELETTES	HE'S A GOOD GUY/GODDESS OF LOVE (Tamla)
278	*	TEMPTATIONS	THE WAY YOU DO THE THING YOU DO/JUST LET ME KNOW (Gordy)
280		BETTY EVERETT	THE SHOOP SHOOP SONG/HANDS OFF (VeeJay)
282	*	MIRACLES	THE MAN IN YOU/HEARTBREAK ROAD (Tamla)
284	*	MARVIN GAYE	YOU'RE A WONDERFUL ONE/WHEN I'M ALONE I CRY (Tamla)
285	*	LITTLE STEVIE WONDER	CASTLES IN THE SAND/THANK YOU FOR LOVING ME (Tamla)
288	*	MARY WELLS	MY GUY/OH LITTLE BOY (Motown)
290		DIANE RENAY	SOFT SPOKEN GUY/KISS ME SAILOR (20th Century)
294		REFLECTIONS	(JUST LIKE) ROMEO & JULIET/CAN'T YOU TELL (Golden World)
295		RAY CHARLES	LOVE ME WITH ALL YOUR HEART/SWEET LITTLE MOUNTAIN (Comman
297		JOHN LEE HOOKER	DIMPLES/I'M LEAVING (VeeJay)
299	*	CONTOURS	CAN YOU DO IT/I'LL STAND BY YOU (Gordy)
300		JERRY BUTLER	GIVING UP ON LOVE/I'VE BEEN TRYING (VeeJay)
305	*	MARTHA & VANDELLAS	IN MY LONELY ROOM/A TEAR FOR THE GIRL (Gordy)
307	*	BRENDA HOLLOWAY	EVERY LITTLE BIT HURTS/LAND OF A THOUSAND BOYS (Tamla)
316	*	M.WELLS & M.GAYE	ONCE UPON A TIME/WHAT'S THE MATTER WITH YOU BABY (Motown)
318		GLADYS KNIGHT & PIPS	GIVING UP/MAYBE MAYBE BABY (Maxx)
319	*	TEMPTATIONS	THE GIRLS ALRIGHT WITH ME/I'LL BE IN TROUBLE (Gordy)
321		BETTY EVERETT	I CAN'T HEAR YOU/CAN I GET TO KNOW YOU (VeeJay)
322		PATTY & THE EMBLEMS	MIXED UP SHOOK UP GIRL/ORDINARY GUY (Herald)
323	*	STEVIE WONDER	HEY HARMONICA MAN/THIS LITTLE GIRL (Tamla)
324	*	MIRACLES	I LIKE IT LIKE THAT/YOU'RE SO FINE AND SWEET (Tamla)
326	*	MARVIN GAYE	TRY IT BABY/IF MY HEART COULD SING (Tamla)
327	*	SUPREMES	WHERE DID OUR LOVE GO/HE MEANS THE WORLD TO ME (Motown)
330		JIMMY REED	SHAME SHAME SHAME/LET'S GO TOGETHER (VeeJay)
331		GENE CHANDLER	JUST BE TRUE/A SONG CALLED SOUL (Constellation)
332		CHIFFONS	SAILOR BOY/WHEN SUMMER'S THROUGH (Laurie)
334	*	MARVELETTES	YOU'RE MY REMEDY/A LITTLE BIT OF SYMPATHY (Tamla)
335		PRINCE BUSTER	30PIECES OF SILVER/EVERYBODY SKA (Amy)
336	*	FOUR TOPS	BABY I NEED YOUR LOVING/CALL ON ME (Motown)
339		B.EVERETT & J.BUTLER	AIN'T THAT LOVING YOU BABY/LET IT BE ME (VeeJay)
341		JOHN LEE HOOKER	I LOVE YOU HONEY/SEND ME YOUR PILLOW (VeeJay)
342		JIMMY CLIFF	KING OF KINGS/ONE EYED JACKS (VeeJay)
345	*	MARTHA & VANDELLAS	DANCING IN THE STREET/THERE HE IS AT MY DOOR (Gordy)
348	*	TEMPTATIONS	WHY YOU WANNA MAKE ME BLUE/BABY BABY I NEED YOU (Gordy)
350	*	SUPREMES	BABY LOVE/ASK ANY GIRL (Motown)
352		GLADYS KNIGHT & PIPS	LOVERS ALWAYS FORGIVE/ANOTHER LOVE (Maxx)
353	*	MIRACLES	THAT'S WHAT LOVE IS MADE OF/WOULD I LOVE YOU (Tamla)

354		MICKEY LEE LANE	SHAGGY DOG/OOOOOOOH (Swan)
355		DEE CLARK	HEARTBREAK/WARM SUMMER BREEZE (Constellation)
357	*	EARL VAN DYKE	SOUL STOMP/HOT 'N' TOT (Soul)
359	*	KIM WESTON	A LITTLE MORE LOVE/GO AHEAD AND LAUGH (Tamla)
360	*	MARVIN GAYE	HOW SWEET IT IS/FOREVER (Tamla)
361	*	VELVELETTES	NEEDLE IN A HAYSTACK/SHOULD I TELL HIM (VIP)
363	*	K.WESTON & M.GAYE	WHAT GOOD AM I WITHOUT YOU/I WANT YOU AROUND (Tamla)
364		GENE CHANDLER	BLESS OUR LOVE/LONDON TOWN (Constellation)
369	*	MARVELETTES	TOO MANY FISH IN THE SEA/A NEED FOR LOVE (Tamla)
371	*	FOUR TOPS	WITHOUT THE ONE YOU LOVE/LOVE HAS GONE (Motown)
372		MARY WELLS	AIN'T IT THE TRUTH/STOP TAKING ME FOR GRANTED (20th C.)
374		JIMMY RADCLIFFE	LONG AFTER TONIGHT IS ALL OVER/WHAT I WANT I CAN (Music
376	*	SUPREMES	COME SEE ABOUT ME/ALWAYS IN MY HEART (Motown)
377	*	MIRACLES	COME ON DO THE JERK/BABY DON'T YOU GO (Tamla)
378	*	TEMPTATIONS	MY GIRL/NOBODY BUT MY BABY (Gordy)
381	*	CONTOURS	CAN YOU JERK LIKE ME/THAT DAY WHEN SHE NEEDED ME (Gordy
382		REPARATA & DELRONS	WHENEVER A TEENAGER CRIES/HE'S MY GUY (World Artsists)
383	*	MARTHA & VANDELLAS	WILD ONE/DANCING SLOW (Gordy)
384	*	CAROLYN CRAWFORD	WHEN SOMEONE'S GOOD TO YOU/MY HEART (Motown)
385		SAMMY AMBROSE	THIS DIAMOND RING/BAD NIGHT (Musicor)
386		ALVIN CASH	TWINE TIME/THE BUMP (Mar-v-lus)
387	*	VELVELETTES	HE WASREALLY SAYIN' SOMETHING/THROW A FAREWELL KISS (VI
388		GENE CHANDLER	IF YOU CAN'T BE TRUE (FIND A PART TIME LOVE)/WHAT NOW (
394	*	TONY MARTIN	TALKIN' TO YOUR PICTURE/OUR RHAPSODY (Motown)
396		MARY WELLS	USE YOUR HEAD/EVERLOVIN' BOY (20th Century)
399		SAMMY AMBROSE	WELCOME TO DREAMSVILLE/MONKEY SEE MONKEY DO (Musicor)
400		DEE CLARK	IT'S IMPOSSIBLE/T.C.B (Constellation)
401		GENE CHANDLER	YOU CAN'T HURT ME NO MORE/EVERYBODY LET'S DANCE (Const.
402		CHARLIE GRACIE	HE'LL NEVER LOVE YOU LIKE I DO/KEEP MY LOVE (Diamond)
403		CANNIBAL & HEADHUNTERS	LAND OF 1000 DANCES/I'LL SHOW YOU HOW TO LOVE ME (Rampa
406		REFLECTIONS	POOR MAN'S SON/COMIN' AT YOU (Golden World)
407		IKETTES	PEACHES 'N' CREAM/THE BIGGEST PLAYERS (Modern)
411		SHARON SOUL	HOW CAN I GET TO YOU/DON'T SAY GOODBYE LOVE (Wild Deuce
415		MARY WELLS	NEVER NEVER LEAVE ME/WHY DON'T YOU LET YOURSELF GO (20t
419		MARIE KNIGHT	CRY ME A RIVER/COMES THE NIGHT (Musicor)
425		GENE CHANDLER	NOTHING CAN STOP ME/THE BIG LIE (Constellation)
434		IKETTES	HE'S GONNA BE FINE/HOW COME (Modern)
439		MARY WELLS	HE'S A LOVER/I'M LEARNING (20th Century)
441		LEE DORSEY	RIDE YOUR PONY/THE KITTY KAT SONG (Amy)
445		STRANGELOVES	I WANT CANDY/IT'S ABOUT MY BABY (Bang)
450		BIG DEE IRWIN	YOU SATISFY MY NEEDS/I WANNA STAY RIGHT HERE WITH..(Rot
453		INVITATIONS	HALLELUJAH/WRITTEN ON THE WALL (Dynovoice)
454		JOHNNY THUNDER	DEAR JOHN I'M GOING TO LEAVE YOU/SUZY Q (Diamond)
455		ERNESTINE ANDERSON	SOMEBODY TOLD YOU/HOW MANY TIMES (New Art)
456		MICKEY LEE LANE	HEY SAH LO NEY/OF YESTERDAY (SWan)
458		GENE CHANDLER	GOOD TIMES/NO ONE CAN LOVE YOU (Constellation)
459		THREE DEGREES	GOTTA DRAW THE LINE/CLOSE YOUR EYES (SWan)
460		TOYS	A LOVERS CONCERTO/THIS NIGHT (Dynovoice)
474		CLARA WARD	GONNA BUILD A MOTOWN/GOD BLESS THE CHILD (Tuba)
475		BETTY HARRIS	I'M EVIL TONIGHT/WHAT A SAD FEELING (Sansu)
477		LITTLE EVA	STAND BY ME/THAT'S MY MAN (Amy)
478		INVITATIONS	WHAT'S WRONG WITH ME BABY/WHY DID MY BABY TURN BAD (Dyno
479		GEORGE STONE	HOLE IN THE WALL/MY BEAT (Musicor)
481		MITCH RYDER	JENNY TAKE A RIDE/ WHERE IN THE WORLD (New Voice)
482		CHRISTINE QUAITE	LONG AFTER TONIGHT IS ALL OVER/I'M HOPING (Laurie)
483		TOYS	ATTACK/SEE HOW THEY RUN (Dynovoice)
485		LEE DORSEY	GET OUT OF MY LIFE WOMAN/SO LONG (Amy)
487		CLYDE McPHATTER	EVERYBODY'S SOMEBODY'S FOOL/I BELONG TO YOU (Amy)
488		BOB KUBAN & THE IN-MEN	THE CHEATER/TRY ME BABY (Musicland USA)
491		SLIM HARPO	BABY SCRATCH MY BACK/I'M GONNA MISS YOU (Excello)
493		SHEEP	HIDE AND SEEK/12 MONTHS LATER (Boom)
495		SHARPEES	TIRED OF BEING LONELY/JUST TO PLEASE YOU (One-der-ful)
498		MITCH RYDER	LITTLE LATIN LUPE LU/I HOPE (New Voice)

500	GENE CHANDLER	BUDDY AIN'T IT A SHAME/FOOL FOR YOU (Constellation)
502	TOYS	MAY MY HEART BE CAST INTO STONE/ON BACKSTREET (Dynovoice)
504	VAN DYKES	NO MAN IS AN ISLAND/I WON'T HOLD IT AGAINST YOU (Mala)
505	JAY W. KING	I'M SO AFRAID/I DON'T HAVE TO WORRY (Skyscraper)
506	LEE DORSEY	CONFUSION/NEIGBOURS DAUGHTER (Amy)
507	JAMES CARR	THAT'S WHAT I WANT TO KNOW/YOU'VE GOT MY MIND (Goldwax)
508	LITTLE RICHARD	BABY DON'T YOU WANT A MAN LIKE ME/HOLY MACKERAL (Modern)
511	PLATTERS	HEAR NO EVIL, SPEAK NO EVIL, SEE NO EVIL/I LOVE YOU 1000 (Mus
512	CHIFFONS	SWEET TALKING GUY/DID YOU EVER GO STEADY (Laurie)
513	PEELS	JUANITA BANANA/FUN (Karate)
514	BOB KUBAN	THE TEASER/ALL I WANT (Musicland USA)
516	RUFUS LUMLEY	I'M STANDING/LET'S HIDE AWAY (Holton)
519	TOYS	CAN'T GET ENOUGH OF YOU BABY/SILVER SPOON (Dynovoice)
521	MITCH RYDER	BREAKOUT/I NEED HELP (New Voice)
525	BUENA VISTAS	HOT SHOT/T.N.T. (Swan)
527	SLIM HARPO	SHAKE YOUR HIPS/MIDNIGHT BLUES (Excello)
528	LEE DORSEY	WOKING IN A COALMINE/MEXICO (Amy)
530	VAN DYKES	I'VE GOTTA GO ON WITHOUT YOU/WHAT WILL I DO (Mala)
531	DEAN PARRISH	TELL HER/FALL ON ME (Boom)
533	CHIFFONS	OUT OF THIS WORLD/JUST A BOY (Laurie)
534	MIGHTY SAM	SWEET DREAMS/GOOD HUNOUR MAN (Amy)
535	JAMES CARR	LOVE ATTACK/COMING BACK TO ME BABY (Goldwax)
536	DARRELL BANKS	OPEN THE DOOR TO YOUR HEART/OUR LOVE IS IN THE POCKET (Revilot)
539	TOYS	BABY TOYS/HAPPY BIRTHDAY BROKEN HEART (Dynovoice)
543	ALVIN CASH	PHILLY FREEZE/NO DEPOSITS, NO RETURNS (Mar-v-lus)
544	MIGHTY SAM	FANNIE MAE/BADMOUTHIN' (Amy)
545	JAMES CARR	POURING WATER ON A DROWNING MAN/FORGETTING YOU (Goldwax)
547	JAMES & BOBBY PURIFY	I'M YOUR PUPPET/SO MANY REASONS (Bell)
549	MITCH RYDER	DEVIL WITH A BLUE DRESS/I HAD IT MADE (New Voice)
550	DEAN PARRISH	DETERMINATION/TURN ON YOUR LOVELIGHT (Boom)
551	IKE & TINA TURNER	GOODBYE SO LONG/HURT IS ALL YOU GAVE ME (Modern)
552	LEE DORSEY	HOLY COW/OPERATION HEARTACHE (Amy)
555	GLORIA JONES	FINDERS KEEPERS/RUN ONE FLIGHT OF STAIRS (Uptown)
556	INEZ & CHARLIE FOXX	NO STRANGER TO LOVE/COME BY HERE (Musicor)
557	SLIM HARPO	I'M A KING BEE/I GOT LOVE IF YOU WANT IT (Excello)
559	CHIFFONS	MARCH/STOP LOOK AND LISTEN (Laurie)
563	VIRGINIA WOLVES	STAY/B.L.T. (Amy)
565	EMPERORS	KARATE/I'VE GOT TO HAVE HER (Mala)
566	PERCY MILEM	CALL ON ME/CRYING BABY (Goldwax)
567	CLYDE McPHATTER	A SHOT OF RHYTHM & BLUES/I'M NOT GOING TO WORK TODAY (Amy)
568	PLATTERS	THE MAGIC TOUCH/I'LL BE HOME (Musicor)
578	CHIFFONS	MY BOYFRIEND'S BACK/I GOT PLENTY OF NUTHIN' (Laurie)
579	LARRY BANKS	I DON'T WANNA DO IT/I'M COMING HOME (DCP)
580	DEAN PARRISH	SKATE/PART 2 (Boom)
581	SLIM HARPO	I'M YOUR BREADMAKER BABY/LOVING YOU (Excello)
584	AARON NEVILLE	TELL IT LIKE IT IS/WHY WORRY (Parlo)
586	INEZ & CHARLIE FOXX	TIGHTROPE/MY SPECIAL PRAYER (Dynamo)
589	LEE MEZA	ONE GOOD THING LEADS TO ANOTHER/IF IT HAPPENS (Jubilee)
591	EDDIE JEFFERSON	SOME OTHER TIME/WHEN YOU LOOK IN THE MIRROR (Goldwax)
592	CLYDE McPHATTER	LAVENDER LACE/SWEET AND INNOCENT (Amy)
594	FASCINATIONS	GIRLS ARE OUT TO GET YOU/YOU'LL BE SORRY (Mayfield)
595	JAMES & BOBBY PURIFY	WISH YOU DIDN'T HAVE TO GO/YOU CAN'T KEEP A GOOD MAN (Bell)
596	MITCH RYDER	SOCK IT TO ME/I NEVER HAD IT BETTER (New Voice)
2001	JAMES CARR	THE DARK END OF THE STREET/LOVEABLE GIRL (Goldwax)
2002	VONTASTICS	LADY LOVE/WHEN MY BABY COMES HOME (Moon Shot)
2005	J.THUNDER & R.WINTERS	MAKE LOVE TO ME/TEACH ME TONIGHT (Diamond)
2006	VERNON GARRETT	IF I COULD TURN BACK THE HANDS OF TIME/YOU & ME (Modern)
2007	PLATTERS	WITH THIS RING/IF I HAD LOVE (Musicor)
2009	MARY LOVE	LAY THIS BURDEN DOWN/THINK IT OVER BABY (Modern)
2015	BETTY LAVETTE	I FEEL GOOD ALL OVER/ONLY YOUR LOVE CAN SAVE ME (Calla)
2016	JAMES & BOBBY PURIFY	SHAKE A TAIL FEATHER/GOODNESS GRACIOUS (Bell)
2023	MITCH RYDER	TOO MANY FISH IN THE SEA/ONE GRAIN OF SAND (New Voice)
2024	SPENCER WIGGINS	UPTIGHT GOOD WOMAN/ANYTHING YOU DO IS ALRIGHT (Goldwax)

2026	VERNON GARRETT	SHINE IT ON/THINGS ARE LOOKIN' BETTER (Kent)
2030	HOAGY LANDS	THE NEXT IN LINE/PLEASE DON'T TALK ABOUT ME (Laurie)
2033	OSCAR TONEY JR.	FOR YOUR PRECIOUS LOVE/AIN'T THAT TRUE LOVE (Bell)
2037	MITCH RYDER	JOY/I'D RATHER GO TO JAIL (New Voice)
2038	JAMES CARR	A LOSING GAME/LET IT HAPPEN (Goldwax)
2039	JAMES & BOBBY PURIFY	I TAKE WHAT I WANT/SIXTEEN TONS (Bell)
2041	JIMMY JONES	39-21-46 SHAPE/PERSONAL PROPERTY (Bell)
2042	PLATTERS	WASHED ASHORE/WHAT NAME SHALL I GIVE YOU MY LOVE (Musicor)
2045	BETTY HARRIS	12 RED ROSES/NEARER TO YOU (Sansu)
2046	OSCAR TONEY JR.	TURN ON YOUR LOVELIGHT/ANY DAY NOW (Bell)
2048	ESQUIRES	GET ON UP/LISTEN TO ME (Bunky)
2051	ROYAL GUARDSMEN	WEDNESDAY/SO RIGHT (Laurie)
2052	JAMES CARR	I'M A FOOL FOR YOU/GONNA SEND YOU BACK TO GEORGIA (Goldwax)
2053	INCREDIBLES	THERE IS NOTHING ELSE TO SAY/HEART AND SOUL (Audio Arts)
2057	SOUL SURVIVORS	EXPRESSWAY TO YOUR HEART/HEY GYP (Crimson)
2058	LINDA CARR	EVERYTIME/TRYING TO BE GOOD TO YOU (Bell)
2059	MOSES & JOSH. DILLARD	MY ELUSIVE DREAMS/WHAT'S BETTER THAN LOVE (Mala)
2061	OSCAR TONEY JR.	YOU CAN LEAD YOUR WOMAN/UNLUCKY GUY (Bell)
2064	MARK BARKAN	PITY THE WOMAN/A GREAT DAY FOR THE CLOWN (December)
2065	BALTIMORE & OHIO M.B.	CONDITION RED/LAPLAND (Jubilee)
2066	BRUCE CHANNEL	MR. BUS DRIVER/IT'S ME (Mala)
2067	PLATTERS	SWEET SWEET LOVIN'/SONATA (Musicor)
2073	O'JAYS	I DIG YOUR ACT/I'LL BE SWEETER TOMORROW (Bell)
2076	MIGHTY SAM	WHEN SHE TOUCHES ME/JUST LIKE OLD TIMES (Amy)
2077	ESQUIRES	AND GET AWAY/EVERYBODY'S LAUGHING (Bunky)
2079	AL GREENE & SOULMATES	DON'T LEAVE ME/BACK UP TRAIN (Hot Line Music Journal)
2083	IMPRESSIONS	WE'RE A WINNER/YOU'VE GOT ME RUNNING (ABC)
2085	HOAGY LANDS	I'M YOURS/ONLY YOU (Laurie)
2087	TROY KEYES	LOVE EXPLOSIONS/I'M CRYING (INSIDE) (ABC)
2088	BOBBI LYNN	EARTHQUAKE/OPPORTUNITY STREET (Elf)
2091	RUBY WINTERS	I WANT ACTION/BETTER (Diamond)
2092	TYRONE DAVIS	WHAT IF A MAN/BET YOU WIN (Bell)
2093	JAMES & BOBBY PURIFY	EVERYBODY NEEDS SOMEBODY/DO UNTO ME (Bell)
2096	MITCH RYDER	PERSONALITY/I MAKE A FOOL OF MYSELF (New Voice)
2108	LOVABLES	YOU'RE THE CAUSE OF IT/BEAUTIFUL IDEA (Jubilee)
2110	KENNY CHANDLER	BEYOND LOVE/CHARITY (Tower)
2111	MARY WELLS	THE DOCTOR/TWO LOVERS HISTORY (Jubilee)
2112	B.B. KING	PAYING THE COST TO BE BOSS/HAVING MY SAY (Bluesway)
2113	FLORENCE BALLARD	IT DOESN'T MATTER HOW I SAY IT/GOING OUT OF MY HEAD (ABC)
2114	JEAN CARTER	NO GOOD JIM/AND NONE (Star)
2115	FASHIONS	I.O.U. (A LIFETIME OF LOVE)/WHEN LOVE SLIPS AWAY (20th C.)
2123	TAMS	BE YOUNG BE FOOLISH BE HAPPY/THE SAME OLD SONG (ABC)
2126	O'KAYSIONS	GIRL WATCHER/DEAL IN ME (ABC)
2131	GENE PITNEY	SHE'S A HEARTBREAKER/YOURS UNTIL TOMORROW (Musicor)
2135	MARY LOVE	THE HURT IS JUST BEGINNING/IF YOU CHANGE YOUR MIND (Jubilee)
2137	VALENTINOS	TIRED OF BEING NOBODY/THE DEATH OF LOVE (Jubilee)
2139	IMPRESSIONS	CAN'T SATISFY/YOU'VE BEEN CHEATING (ABC)
2140	METERS	SOPHISTICATED CISSY/SEHORNS FARM (Josie)
2141	B.B KING	DON'T WASTE MY TIME/GET MYSELF SOMEBODY (Bluesway)
2147	SHEEP/HAWKS	HIDE AND SEEK/THE GRISSLE (Boom)
2149	TROY KEYES	LOVE EXPLOSIONS/I'M CRYING INSIDE (ABC)
2150	PLATTERS	WITH THIS RING/IF I HAD A LOVE (Musicor)
2151	RONNIE WALKER	IT'S A GOOD FEELING/PRECIOUS (ABC)
2160	EDDIE HOLMAN	HEY THERE LONELY GIRL/IT'S ALL IN THE GAME (ABC)
2161	B.B. KING	THE THRILL IS GONE/YOU'RE MEAN (Bluesway)
2162	ISLEY BROTHERS	WAS I GOOD TO YOU/I GOT TO GET MYSELF TOGETHER (T-Neck)
2169	B.B. KING	SO EXCITED/CONFESSIN' THE BLUES (Bluesway)
2170	EDDIE HOLMAN	SINCE I DON'T HAVE YOU/DON'T STOP NOW (ABC)
2176	B.B. KING	HUMMINGBIRD/ASK ME NO QUESTIONS (ABC)
2198	HENRY SHED	SAVE THE LAST DANCE FOR ME/BEND ME SHAPE ME (Cream)
2201	COASTERS	COOL JERK/TALKIN' ABOUT A WOMAN (King)
2205	CREATION	I GOT THE FEVER/SOUL CONTROL (Eric)
2207	JOHNNY JOHNSON & B.W.	HONEY BEE/I DON'T KNOW WHY (UK production)
2209	JIMMY JAMES	A MAN LIKE ME/SURVIVAL (UK Production)
2214	AL GARDS	HAGGSTAW/DUMMORT (A [illegible])

The STATESIDE label came into being in late 1962 when TOP RANK folded. EMI Records decided to set up a new label exclusively for American recordings along the same lines as Decca's LONDON-AMERICAN label. The name STATESIDE was chosen from a short list of two, the other contender being JAVELIN RECORDS. The label was black with silver lettering throughout it's existence, with demos pre-1967 being the customary red and white, with a changeover to green and white at the beginning of 67. There were two main numerical series (not including Stateside/Dunhill, which incidentally utilised orange labels). The first sequence ran from SS 101 to SS 599. The numbers then switched to the 2000 series to avoid numerical confusion with the new Tamla Motown label whose numbers began at 500.

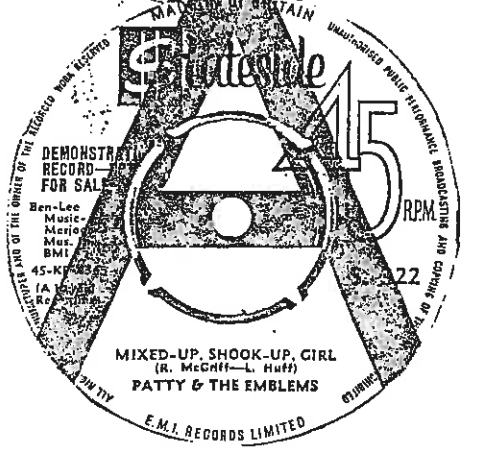
STATESIDE is perhaps the most popular label for UK collectors due to the massive amount of quality material on the label. Stateside demos are much sought after and are often the high points of a collection. With the quantity and quality of soul on STATESIDE, no other label, including LONDON-AMERICAN, comes anywhere near!

DARRELL BANKS "OPEN THE DOOR TO YOUR HEART" (SS 536)
The much sought-after London demo remains one of the top British label collectables but the red & white demo of this classic double sider grows more expensive by the minute. A beautiful midtempo A side which actually charted in the States, backed with one of the ultimate Northern Soul dance records, OUR LOVE IS IN THE POCKET, both sides being perfect examples of the hugely popular Detroit sound, with a typical Revilot/Solid Hitbound production behind it. George Clinton really loved those vibes didn't he? The late Mr. Banks' version of OUR LOVE IS IN THE POCKET knocks the stuffing out of J.J. Barnes version, although both use the same identical backing track. Look out for a so called instrumental of this by LE BARON TAYLOR, released or not?

JAMES CARR "THAT'S WHAT I WANT TO KNOW" (SS 507)
James Carr's first UK release and an ever-popular dancer which still induces grown men to dash to the floor and shake their thangs! Very short, only 1.56, but a fast, gritty r & b/Northern dancer which never let's up from start to finish. From the US Goldwax label, and later reissued on Mojo.

BALTIMORE & OHIO MARCHING BAND "CONDITION RED" (SS 2065)
One of those oddball discs which makes Northern Soul what it is. A real live marching band decide to cut a record with one of their theme tunes on the A side and a throwaway instrumental on the flip. Now, what a marching band are doing with a Hammond organ I have no idea, but that's the main instrument behind this stomping instrumental which was just tailor-made for the scene in the early 70's. A lot of people detest this record, I'm not comitted either way, but it's certainly one of the rarest issues on the label and in my opinion the issues must surely be rarer than the demos judging by the amount of copies this can be expected to have sold. Good tune too!

DEAN PARRISH "DETERMINATION" (SS 550)
Again, one from the early 70's, and a record which still reminds me of my first trips to Wigan when this was not yet pressed and still played as a 'monster' in the big room. Dean Parrish was one of the greatest white singers



ever to be featured on the scene with a voice so powerful he could blow even Tony Middleton away, and nearly all of his singles are excellent. Produced by Richard Gottehrer for his own Sire Productions, DETERMINATION came out on Boom in the USA and only saw the light of day in the UK as flipside to a version of TURN ON YOUR LOVELIGHT. Such a tight, solid sound to this record, a pounding beat and brilliant brass work in the background, I'm sure I could never compile an all time Top 20 and leave this classic out. Superb - and what a voice!

THE FASCINATIONS "GIRLS ARE OUT TO GET YOU" (SS 594)
Another classic oldie, this time from the pen of Curtis Mayfield, who also produced the disc and released it on his own Mayfield label in the USA. A surefire flop on it's Stateside release, the ever enterprising Sue label picked it up a year later in 1968 as it's last ever single release. It wasn't until the Sue release had vanished without trace that the record picked up plays in the Northern discotheques, and a classic was born. A lovely girlly group effort, nice midtempo pace, not anything out of the ordinary but a very good song, and one which in fact got it's just rewards when it charted on Mojo in 1971. Another short one incidentally, only 1.58 long.

HOAGY LANDS "THE NEXT IN LINE" (SS 2030)
A jewel in the crown of any UK collection and a record so rare that only a handful turn up per year. It begins innoccuosly enough, with a girl chorus, nice skipping beat and a raw vocal, controlled but aggressive from Mr. Lands, but midway through the song, during the middle eight, the beat gets stronger, the vibes get louder and the whole thing moves uptown. Enter Mr. Hammond with his organ for a brief interlude, then it's pure stomp to the end. What a great voice Hoagy Lands has, and congratulations to the arranger for the memorable girl backing. You'll soon be having to shell out three figures for an issue of this little corker.

CHARLIE GRACIE "HE'LL NEVER LOVE YOU LIKE I DO" (SS 402)
A great sound from a rather unlikely source. Gracie is best known for late 50's pop numbers like Butterfly and Fabulous, so it was quite a shock when this one was discovered in 1977 and popularised by Casino DJ and much missed person Alan Rhodes. Very fast, with an instant stomping beat and a ferocious, growling in parts, vocal from Charlie, it's a good song with a very catchy chorus, and good use of male harmony and harmonica too. I've always had a soft spot for this record but have yet to track down a copy, still around £30 for an issue, at least double that on demo.

PATTY & THE EMBLEMS "MIXED-UP SHOOK-UP GIRL" (SS 322)
Although a a fairly successful group Stateside, Patty & The Emblems only had one release in the UK. This was their biggest record in the US and maybe because of that fact it hasn't been particularly sought after in the UK as it simply wasn't rare enough. However, it's early sound is very much in vogue these days and there's now quite a demand for this one. Leon Huff had a hand in the songwriting and Patty's little girl lost vocals shape it into a very pleasant dancer. Covered in the UK by

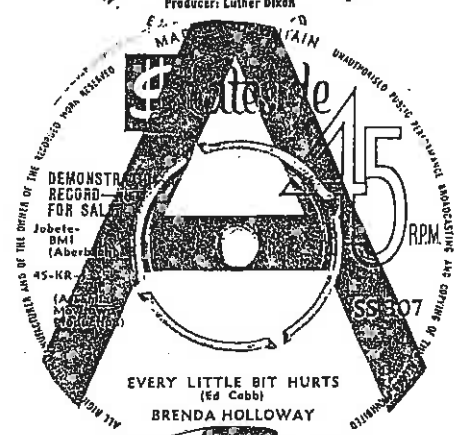
Val McKenna on Piccadilly, but without the panache of this version. Very nice indeed, though if the truth's told, not a patch on I'M GONNA LOVE YOU A LONG LONG TIME and IT'S THE LITTLE THINGS.

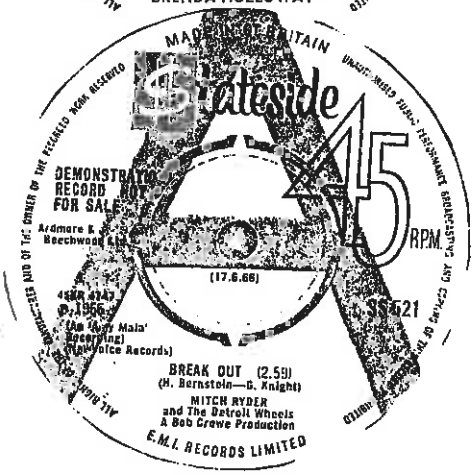
THE INVITATIONS "WHAT'S WRONG WITH ME BABY" (SS 478)
Another personal favourite of mine from the old Youth Club days, late 73 to 75, when the Mojo reissue saw a lot of action, this is simply class. A very strong vocal group with a few Northern hits under their belts, notably SKIING IN THE SNOW and YOU'RE LIKE A MYSTERY, but none better than this. Again, the prolific Sandy Linzer and Denny Randell team are behind this one, and with Charlie Calello at the helm what else could you expect? THE TOYS also did a version of this, and also a version of SKIING IN THE SNOW as THE BEACH GIRLS!

RUFUS LUMLEY "I'M STANDING" (SS 516)
For a blonde-haired blue-eyed white boy from redneck country, Rufus has done extremely well to have three considerable Northern successes; I'M IN LOVE AGAIN, a rather lacklustre reading of the old Fats Domino hit was popular for a short while; the stunning midtempo LP track STRONGER THAN ME is still very popular with the more discerning dancer; and, of course, there's I'M STANDING. From the brilliant piano intro to the last fade out of trumpet, this one is a 100mph scorcher and another in a long line of superb white Northern sounds. Don't know what Rufus was on the day he cut this but he sings like a man possessed. A true classic from the days of The Torch, again, hideously rare on both issue and demo, somebody please sell me one!

BIG DEE IRWIN "YOU SATISFY MY NEEDS" (SS 450)
Although my tastes in Northern today have changed to the point where 90% of the N.Soul I listen to is slow to midtempo, beat ballads and the like, all of the records I've chosen in this feature have been uptempo stormers in the main, so to put the balance right here's a lovely midtempo/beat ballad floater from a guy who seems to have had the talent but not the material to take him into the major league. This is a fairly new discovery (i.e. the last five years) and still gets spun at venues today. The violin intro is a bit ropey but the verses are excellent, though the chorus is a slight dissapointment, but whatever, Dee is in a tender mood and this is one heck of a beat ballad. Buy it now while it remains under £30.

SAMMY AMBROSE "WELCOME TO DREAMSVILLE" (SS 399)
Sammy has become a somewhat belated hero on the scene due to the dual popularity of this one and the instrumental version to his excellent version of THIS DIAMOND RING entitled BAD NIGHT, but don't forget his THEY'LL BE COMING on Crazy Horse which was very popular at The Casino in 76-77. DREAMSVILLE is near the top of most UK collectors wants lists at the moment, but whether that's just for rarities sake is another matter, seeing as it's not a particularly good record. Very early sounding, it's dramatic all right but the tune isn't particularly memorable and the lyrics are trite, but it seems to have found it's niche and was a real monster at the 100 Club.





SHARON SOUL "HOW CAN I GET TO YOU" (SS 411)
Although unforgiveably missed from the Findagroove listing, this one has been known about and sought after for many a year and is still proving elusive. Again, issue copies are impossible to find, and if you consider that a giant company like EMI would press up between 300 and 500 demo copies, you'll understand why the issues of many of these Stateside releases should be classed as being scarcer than the demos. This is a pure Detroit number, so solid and with all the familar hallmarks of the Motor City productions, notably the distinctive drum sound and chugging backbeat. Sharon's syrupy vocals are often shouted out by the over-enthusiastic backing singers but this is a truly fabulous record which I can't praise highly enough. A million times better than her HIS LOVE IS AMAZING Torch dancer anyway.

THE PLATTERS "HEAR NO EVIL, SPEAK NO EVIL, SEE NO EVIL" (SS 51
Again, one that's been tucked away on a B side for years and suddenly gets flipped to become an in-demand sound. One of the real 'boss' vocal groups of the 50's, the 60's line up relocated to Detroit to record with Popcorn Wylie and Luther Dixon to produce a string of quality sounds, many of which made the grade as top notch dancers, most notably the stomping SWEET SWEET LOVIN'. The official A side, I Love You 1000 Times is also superb, but HEAR NO EVIL is an outstanding vocal performance with one of the catchiest choruses ever put onto wax. Still relatively cheap fortunately, but proving quite elusive to find of late.

BRENDA HOLLOWAY "EVERY LITTLE BIT HURTS" (SS 307)
I've been purposely avoiding the plethora of Motown 45's which appeared on Stateside but this remarkable UK debut for the great Brenda Holloway will always be considered a landmark in soul music for reasons which only a listen to the record can make clear. From the pen of Ed 'Tainted Love' Cobb, Brenda pulls out all the stops on this one. Not in any sense a Northern dancer, just a beautiful soul record which in fact sold quite well on it's UK issue but now remains quite hard to find.

MITCH RYDER "BREAKOUT" (SS 521)
Mitch Ryder's vocals were considered authentic enough to enable him to make several appearances on the US R & B charts in the 60's, and while this storming dancer couldn't be classed as 'soul' by any stretch of the imagination, it's pure Northern, and if ever you wanted a perfect example of the acrobatic dancers of the mid 70's, this is it. Doesn't really stand up well in the privacy of your own living room but on the dancefloor it's a different story. 100mph all the way, whooosh!!!

I received a load of new stuff on tape just before this issue went to press, most notably one sent from Paul Beard (Nottingham). Leonard Whiting's That's What Mama Say (Pye 15943, 1965) is a Curtis Mayfield song, midtempo dancer and quite simply the best UK produced soul record I've heard in years. You'd be hard pushed to differenciate between this and anything coming out of Chicago, look out for a full review next issue but do yourself a favour and hear it on one of the tapes.

FOUR TERRIFIC TAPES THIS MONTH. TAPES 1 & 2 ARE ALL UK LABELS, MANY OF WHICH ARE REVIEWED IN THIS ISSUE PLUS SEVERAL LESSER & UNKNOWNS AND SOME VERY SCARCE ITEMS. TAPE 3 IS ALL BEAT BALLAD/MIDTEMPO STUFF AND IS FANTASTIC ARMCHAIR LISTENING, THERE'LL BE ANOTHER VOLUME OF THIS IN ISSUE 7. FINALLY, TAPE 4 IS ALL U.S. LABEL RARITIES FEATURING SOME OF THE BEST & RAREST RECORDS EVER PLAYED ON THE NORTHERN SCENE AND MANY CURRENT ALLNIGHTER BIGGIES. 38 TRACKS (APPROX) ON EACH TAPE. ALL ARE C90'S AND ARE £4.50 EACH OR £16 THE LOT. RECORDED ON TDK TAPES.

TAPE 1

BEN E KING 'The record'
WILLIE TEE 'Thank you John'
BEN E KING 'I can't break the news'
PATTY LABELLE 'All or nothing'
KENNY LYNCH 'It's too late'
PJ PROBY 'You can't come home again'
BROTHERS GRIMM 'Looky looky'
MARILYN LEE 'My guy'
M/C PLAYBOYS 'I feel so good'
TRULY SMITH 'I wanna go back there'
BILLY FORREST 'You gave me somebody'
VIBRATIONS 'One mint julep'
JANE HILLERY 'You got that hold on me'
LINDA KAYE 'I can't stop thinking'
EDDIE HOLMAN 'I surrender'
ROY LEE JOHNSON 'Boogaloo no.3'
CARL CARLTON 'Bad for each other'
GENE LATTER 'Funny face girl'
BLACK ABBOTTS 'The painter'
JOHNNY CURTIS 'Our loves disintegrating'
JOHN ANDREWS 'It's just love'
TIMI YURO 'Can't stop running away'
JIMMY BEAUMONT 'I never loved her anyway'
RUMBLERS 'Soulful jerk'
KAREN SMALL 'To get you back again'
HOWARD TATE 'Half a man'
BOBBY GOLDSBORO 'Too many people'
LITTLE EVA 'Stand by me'
GEORGE STONE 'Hole in the wall'
PATRON OF THE ARTS 'True patron...'
TAMMY ST.JOHN 'Nobody knows'
WINSTONS 'Color him Father'
SUSAN MAUGHAN 'That other place'
CONTRASTS 'What a day'
ROYALETTES 'Never again'
G.LITTLE SOUL BAND 'Something for..'

TAPE 2

BOBBY ADENO 'Hands of time'
JERRY BUTLER 'I don't want to hear it'
LOWELL FULSOM 'Talking woman'
DYNAMITE ORCH. 'Shmon'
IKE & TINA TURNER 'Oh baby'
DANY CHANDELLE 'Lying awake'
MIKE HARPER 'You got too much'
JIMMY THOMAS 'Beautiful night'
ERNIE ANDREWS 'Where were you'
DAVE WALTON 'Love ain't what it used to be'
LEE TOMLIN 'Sweet sweet lovin''
SUSAN HOLIDAY 'Sometimes'
MAJOR LANCE 'Too hot to hold'
JOHNNY PEARSON ORCH. 'Rat catchers'
ROGER YOUNG 'Sweet sweet morning'
KOOBAS 'Sweet music'
GRAHAM BONNEY 'No one knows'
BELLA & ME 'Whatever happened'
LOU LAWTON 'Wrapped in a dream'
LEANOARD WHITING 'That's what mama say'
TIMEBOX 'Soul sauce'
KENNY ROBERTS 'Run like the devil'
MADELEINE BELL 'I can't wait to see'
SUSAN SHIRLEY 'Really into something'
TIMI YURO 'It'll never be over for me'
JOHNNY NASH 'Deep in the heart of Harlem'
TEMPTATIONS 'Lonely lonely man am I'
TEMPTATIONS 'Too busy thinking about my baby'
ELKIE BROOKS 'He's gotta love me'
CAROLYN CRAWFORD 'Devil in his heart'
GLADYS KNIGHT 'Everybody needs love'
SUE LYNNE 'Don't pity me'
KING GEORGE 'I'm gonna be somebody someday'
ANITA BRYANT 'My minds playing tricks on me'
WALKER BROS. 'Living above your head'

TAPE 3

CREATIONS 'Oh baby'
NINA SIMONE 'Take care of business'
JERRY WILLIAMS 'Run run roadrunner'
KENNY SHEPHERD 'What difference does it make'
MONIQUE 'If you love me'
JERRY JACKSON 'It's rough out there'
MARVA JOSIE 'Don't'
BIG DEE IRWIN 'You satisfy my needs'
VERDELLE SMITH 'A piece of the sky'
BEN E KING 'There's no place to hide'
STAIRSTEPS 'Danger, he's a stranger'
WALTER JACKSON 'It's an uphill climb to the bottom'
JACK MONTGOMERY 'Don't turn your back on me'
ARGIE & THE ARKETTS 'You're the guy'
DONALD JENKINS 'Somebody help me'
LEWIS SISTERS 'You need me'
JOHNNY MAESTRO 'I'm stepping out of the picture'
ROBBY TAYLOR 'This is my woman'
RAY POLLARD 'Let him go and let me love you'
JACKIE WILSON 'Haunted house'
BETTY LLOYD 'I'm catching on'
JOHN & THE WEIRDEST ' Can't get over these memories'
JERRY JACKSON 'I'm gonna paint a picture'
JOHNNY CURTIS 'Our love's disintegrating'
ROY HAMILTON 'The panic is on'
LENNY WELCH 'The right to cry'
WADE FLEMONS 'That other place'
JO ANN GARRETT 'A whole new plan'
FREDDIE HOUSTON 'If I had known'
VOLUMES 'One way lover'
GENE McDANIELS 'Walk with a winner'
MARGIE JOSEPH 'This is the thanks I get'
SAM FLETCHER 'I'd think it over'
ANITA BRYANT 'My minds playing tricks on me again'
GINO WASHINGTON 'Rat race'
KELL OSBOURNE 'Quicksand'

See page 32 for details of tape 4 (U.S. Northern rarities)

INDEPENDENT U.K. LABELS

Part 1 - by Paul Temple

What better satisfaction than to find a good lesser known U.K. sound on a rare small independent label which never managed more than a few releases. Such records are a delight to the collector and this article highlights 12 labels, albeit some much more well known than others.

Buffalo 1969 Tan/Brown

Only two known releases 1001, Right Now/The Place Where Sorrow Hides by Justine and 1002, Love Lots of Lovin'/Take Care of Our Love by Lee Dorsey and Betty Harris. The former was Dave Godins No. 10 (of 20) best releases of 1969 (Blues & Soul No. 24, Jan. '70) being a U.S. Down East release, while the latter is a Southern Sansu recording being from Allen Toussaints pen. Neither brilliant, sounding dated but worth a listen and purchase for £3 or so.

Deep Soul 1967-8

One of Dave Godins labels (Soul City and Right On being the others) enjoying only six releases. The label has a unique design with mauve/lavender coloured background and white/grey foreground. The northern release is 9101 I Still Love You by Jean Stanback, a Peacock release still played at niters. My favourites are Roy Hamilton's version of The Dark End of the Street (a close second to James Carr on Stateside), 9106 and Appreciation by The Adlibs, 9102, still cheap and quite common on U.S. Share. Other releases are: 9103 - Nickie Lee and Black is Beautiful; 9104 - The Emotions, Somebody New/Brush Fire; 9105 - Jimmy & Louise Tigg, A Love That Never Grows Old. Never seen a demo.

Now 1970

Only three releases on this bright yellow, black and white label operated by Roger St. Pierre (also connected with Beacon Records) and J.R. Lincoln. Now was a subsidiary of Bamboo Records, distributed by CBS. Masqueraders is, of course, the sought after release. 1001 - Masqueraders Love Peace & Understanding/Tell Me You Love Me (AGP Recording); 1002 O'Jays, Don't You Know A True Love/That's Alright (Bell Recording); 1003 Len Berry, Now I'm Alone/Funky Nights (Amy Records). Never seen a demo. (NB - The writer has a spare copy of 1001 - £5 + p&p).

Carnival 1966 Red/Black

Some as collectable U.S. Carnival which hosts many good Northern releases. The U.K. label has the same design and as far as I am aware only released two records, both being by The Manhattans; 100 Baby I Need You/Teach Me (The Philly Dog) and 101 That New Girl. The latter is a great mid tempo Chicago number, very similar to Major Lances Matador. (NB: I also have another U.K. 60's Carnival label with the Prefix No. CV7005 being no relation I believe. It's by Mel Turner entitled What's The Matter With Me? 1964 R&B).

Rainbow 1966 Yellow & Blue

The only thing I know about this label is the first issue of Errol Dixon and the Good Time Band's I Want/I Need Someone to Love Me. The No. is RA1-104 and as such there must be at least three other releases though probably not of interest to Soul collectors. This is a great 60's northern dancer which goes back to The Wheel days. It was later released on another small label FAB No. EP1. Both are rare, very collectable with a good R&B flip. Dixon was from London and known for his Chicago style city blues rather than soul.

Go 1967

Only two soul releases both by Carl Douglas and the Big Stampede, the dancer being Something for Nothing, the flipside. A side has a nice full label green A on white background. No comparison to Serving a Sentence of Life, on United Artists, being more 60's fast big band, but probably as rare.

Evolution 1969 Blue/Silver

Two soul releases on this subsidiary of Zel Records, Old Compton Street, distributed through RCA. 2442 Otis Reading, Getting Hip/Tuff Enuff. 2444 The Fashions "I.O.U." (A Lifetime of Love)/He Gives Me Love (la la la). The latter was also released on Stateside. 2115 with a different flip. It is an interesting girlie dancer.

Toast 1968-9 Tan/Brown

Owned by Vicki Wickham and run from the offices of Major Minor, this label had several interesting releases, the most popular being the first reissue of Dorris Troys I'll Do Anything (TT507), (first issue on Cameo Parkway). Rosetta Hightower, ex lead singer of Orlons, joined in 1968 after Cameo failed and no success with ABC. She had two releases, both good uptempo sounds, one being Ashford/Simpson/Holland (TT509). The Stocking Tops is a potential dancer (anyone know who they were?), while the Sandpebbles (Teddy Vann-Calla) also recorded on Track. Joe E Young isued an LP on Toast STLP1 which includes a good version of Open The Door to Your Heart. They were a typical black 60's band doing covers. TT500 Stocking Tops, You're Never Gonna Get my Lovin'. 502 Joe E Young & Tonics Lifetime of Love. 505 Sandpebbles, If you Didn't Hear Me. 506 Rosetta Hightower, Pretty Red Balloons. 509 Rosetta Hightower, I Can't Give Back the Love I Feel For You. 519 Joe E Young, Good Day Sunshine. The label folded in 1969 when Wikham joined CBS.

Sonet 1968 Orange/Pink/White

Unusual label design with a great drawing of a trumpet in the centre. Only one known 60's soul release being Son 2002 Little Joe Cook, Hold On To Your Money. It's a mid tempo number with good sax, worth buying just for the cynical lyrics - Little Joe telling his woman that she's only interested in him as long as he's cash in pocket. Johnny Otis recorded on the label later.

Crewe 1970 Ordinary Green, Demo Yellow

Bob Crewes label distributed through PYE. The Ben E King record was his first release after leaving Atlantic but is not of interest to real soul fans - much too poppy. CRW3, however is very collectable. It's a Van McCoy production by Faith Hope & Charity called So Much Love. Great Sax intro and good dancer.

Boulevard Multicoloured

This one's a real mystery. Can anyone help? My Mac - Wear It On Your Face is the only record I've ever seen on this label which is a demo. I assume Mac is of Mac & Katie Kassoon. The record is a great version of the Dells classic produced by Miki Dallon of Strike Records fame. The strange thing is it does not have a release number (maybe because it's a demo), and there is a title mistake Your rather than Our.

Camp 1967/8 Purple/White plus Tan/Brown

A subsidiary of Polydor, Camp had one great soul release and another good UK cover. 602003 Willie Amos Hunt, Would You Believe. 602007 Magic Lanterns, Baby I Gotta Go Now. The W.A. Hunt record is rare and sought after being a great Bobby Hebb pen, gritty slow/mid tempo which found a few plays a couple of years back. The Magic Lanterns on a totally different label design is another Chicago Major Lance type British copy. Well worth picking one up - seen regularly quite cheap (c. £3).

Labels for Part II to be chosen from: Planet, UNI, Big T, Strike, Colpix, Spark, R&B, Domain, Blue Horizon, Beacon, King and Concord. Any background info on the labels (eg ownership, period of operation, distribution arrangements etc) appreciated.

I recently appealed for any 70's Northern fanzines which readers might have which I could use for research etc., and my prayers were answered by Dave Salisbury who sent me a boxful of material dating back to as far as 1968. I thought it might be an idea to have a look at some of the soul fanzines from the past to see how things have changed over the last 20 years or so and to advise on which of the old mags are worth picking up.

COLLECTORS' SOUL

GENE CHANDLER

- Articles on Top R & B Artists
- Records for Sale or Exchange

2S.

COLLECTORS' SOUL

Edited by A.R. Berry, Gloucester. Ran from 1968 to 1969.

With the phrase NORTHERN SOUL not yet invented, Collectors' Soul described the burgeoning underground scene of the late 60's. This mag is fairly primitive by todays standards but is neatly set out, though there are no pictures or label photocopies (this is the case with the majority of the magazines reviewed here). The content is very Motown biased, with Stax and Atlantic also to the fore. Each issue contained new release information and the latest 'soul talk', plus a letters page, of which one Ian Levine was an early correspondant.

A typical COLLECTORS' SOUL edition contains the following: My Soul (a reader tells how he got into the music and what it means to him etc.); a piece on Peggy Scott & Jo Jo Benson; ditto William Bell; a Jimmy Ruffin/Booker T. live gig review; Ian Levine on an early trip to the USA meets Kim Weston and visits Venture Studios; Discotheque top 20; Soul Talk (latest news); LP reviews; letters page; and records for sale. 20 pages long. What's noticeable about the for sale and wanted sections is that the same records keep cropping up time after time; Little Hank - Mr. Bang Bang Man and Chubby Checker - At The Discotheque were as sought after as, say, Tony Middleton and Cajun Hart are today.

So an interesting magazine with a lot of historical value. Rating **½

SOUL CARGO

Edited by Chris Savory, Stoke. Ran from 1976(?) to 1979

A quarterly mag which covered the whole spectrum of soul with interesting features on both US and UK soul, although the latter tended to be rather too contemporary for many tastes. Lots of discographies, new 45 & LP reviews, letters and hundreds of records for sale make up the content of this one. Rather too much of a hotch-potch for the Northern fanatic but still interesting reading, and a smattering of label photocopies in each issue. Rating ***

SOUL TIME

Edited by Dave McCadden, Manchester. Ran from 1976 to 1977

In my opinion one of the best, if not the best soul fanzine of the lot, not so much for the content which is nothing out of the ordinary but because of Dave McCadden's brilliant sense of humour and fearless slagging off of people he thought should be slagged off. And also because the music from this period is the best I've ever heard and features the sounds that I'll always identify with my best times at Wigan (the then current Top 10 was Adams Apples, Lee Roye, Al De Lory, Embers, Otis Blackwell, Jimmy Raye, Jewells, Pookie Hudson, Bernie Williams and...say it quietly...John E. Paul, with stuff like Herbert Hunter, Lainie Hill, Inspirations, Lenny Curtis, Del Larks, Bobby Hutton, Don Varner etc. all there are thereabouts). A typical issue, although there were only three, features news, Dave Withers' column re Blackpool, Creative Funk label, UK Polydor, lookback at 1976, Northern top 50 (very interesting), a spoof Frank Elson column which is wickedly nasty but hilarious, UK Minit, Still in the shops, Club reports, Records for sale and a UK Soul Supply listing which I intend to nick for a future issue of this mag. Issue 2 of SOUL TIME highlighted the various clubs that had appeared and dissapeared from Jan 73 to Jan 74, five new clubs (including Va-Va's and Samanthas) and listing all the sounds played at each, excellent stuff. Seems as if a few people had their feathers ruffled and hold a bit of a grudge against Dave, but I reckon he's the best fanzine writer I've ever read and just wish he'd write something for this mag! Rating *****

NEW SOULTIME

Edited by Siz, Manchester. 1977-1978

NEW SOULTIME took over where SOUL TIME left off, losing a lot of it's humour but remaining full of interesting articles including quite a bit of UK related material. Lots of listings, reviews, venues and a few records for sale, but often less than 20 pages thick. Contributors included Dave Withers, Pat Brady and Brian Rae. Rating ***

SOUL SYMBOL
Edited by I.J. Stewart, Weybridge. 1978-1979
The early issues of this are absolutely useless. 9 or 10 pages of badly typed articles, most of them containing baffling in-jokes relating to Yate and it's patrons, with several articles not even making half a page but the remainder of the page left blank. The worst magazine I've ever read. By issue 4 it was getting more professional with a lot more sensible articles but still full of in jokes and rather sad drug related jokes which were probably funny at the time but now seem so childish. By issue 8 the presentation was very good but the mag was still lacking in original ideas, although the sounds reviewed in the Rare soul 45's sections are a refreshing change from a lot of stuff that was getting played at that time. Maybe I'd have appreciated this mag more of I'd attended Yate instead of the Casino, but this is one to give a miss I'm afraid. *½

TALK OF THE NORTH
Edited by Pat Brady, Leeds. No dates but probably 1978-1979
The editorial in issue 1 reads that the concept of Talk Of The North is quite simply to report in a realistic, impartial and professional manner on all the major events on the Northern Soul and Disco Funk music scene. Which was exactly what it did, and little else. No label pics to be seen, and a big minus for letting 'Frank' ramble on about how many women he's shagged and how great Simon Soussan is, we can well do without the likes of him, but apart from that the mag does what it sets out to do and does it well. Must also mention that extremely strange Picasso cover on issue 1, amazing! Rating ***

SOUL SOURCE
Edited by Chris Fletcher, Nottingham. 1978-1980
Although this was a very popular magazine with a circulation approaching 1000 at it's peak, you can't deny that the way that it's put together is a downright mess. Although each issue must contain over 100 spelling errors, none of them are corrected! This really bugs you after a while. The content is very Nottingham cliquey, Rob Smith, Chris King etc., but Rob Smith's record reviews are excellent. The main content is venue reports but there's the occasional discography and a few letters etc. A bit of a ragbag really but chocfull o' memories. Rating **

NITE LIFE
Edited by Dave McCadden, Manchester. 1977.
A one off by the look of it, named after the Jades label, Dave's copy of which was melted after leaving it on a chip shop counter, a legendary tale from the old days there (but a true one!). NITE LIFE takes over where SOUL TIME left off, totally irreverant, very funny and also very informative. My favourite part is the Tony Middleton interview:
INTERVIEWER: Tony, great to meet you after hearing all your brilliant records, I think you're an incredible singer.
TONY MIDDLETON: Bit of a creeping bastard aren't you?
The only space-waster is a page dedicated to printing the lyrics of a couple of top sounds (Marie Knight/Jay D. Martin). What's the point, where we meant to take the songsheets to Wigan and singalong? Apart from that, no gripes, shame it was just a one-off. Rating ****

IT'S THE BEAT
Edited by Dave McCadden (again). 1979
This dates from the peak of what I call the Richard Searling dominated Wigan era (Cecil Washington, Delites, Construction, Tamala Lewis, Vickie Baines etc) and is surprisingly less entertaining than it's predecessors, being rather brief and lacking in the satire that can be found in Dave's other mags. Some interesting UK items reviewed, songwords, crosswords, what N.Soul means to me, more reviews and very little else. I noticed that Dave's editorial was at the back of the mag rather than the front, presumably this was to stop people seeing who'd written it and not buying it! Rating **

NORTHERN NOISE
Published by Wigan Casino, 1979.
Don't know how many issues of the Casino's own mag came out, I only have issues 1 & 2. This is an A5 publication (half this size) and is full of opinions from people important to the Casino (i.e. Russ & Richard) but with the best writing coming from the veteran Roger St. Pierre who's piece on the Mod revival is excellent. These mags don't really tell you anything that you don't already know, just mainly the history of the Casino and what's coming out on Casino Classics (sic) and Grapevine. Incidentally, the Grapevine advert includes a full singles listing but mentions many records which didn't actually appear on Grapevine 45's e.g. Trade Martin - I Wouldn't Do Anything To Hurt You, Eddie Holman - Eddie's My Name, Luther Ingram - Exus Trek and quite a few more. Issue 2 is basically the same as issue 1, loads of adverts and a few articles on DJ's. As with Wigan Casino's own record label, it's magazine was also a crock of shit (now there's some objective journalism for you!) Rating *

OKEH NORTHERN SOUL
Edited by Glynn Thornhill (Sheffield) 1979-1980
Issue 1 has the dubious distinction of having the worst cover ever seen on a magazine, an A4 page with a drawing of a clenched fist, somebody doing a handstand and the title hand written. Loads of wasted space, and uninformative articles, nothing worthwhile about this mag whatsoever. However, issue 2, down to A5 format and looking a lot more professional with some good pieces on Grapevine and Sheffield allnighters, but with far too much modern mentioned for my liking. Issue 5 is again well presented but features over 50% Modern soul crap, so how on earth it had the cheek to call itself Okeh Northern Soul is beyond me. The editorial team seems to have some sort of attitude problem too. A strange one. **

MIDNITE EXPRESS
Edited by Rod Dearlove (Hull) 1980??? 1983???
Rod has since gone onto bigger but not particularly better things with Voices In The Shadows - immaculately presented and very well written, but missing the enthusiasm that exudes from the pages of his Midnite Express. Something for everyone here, mainly US Northern but quite a lot of modern, and UK 60's too, with many label copies and quite a few listings too. Most unusual feature is the inclusion of several photographs of relatively obscure Northern heroes and heroines like Mickey Lanay, Lorraine Chandler and Carol Anderson. A very good mag, highly recommended. Rating ****½

SHADES OF SOUL
Edited by Derek Pearson (Bradford) 1984?-1991
Always a good read but it's popularity can only be put down to the fact that there was little or no competition in the late 80's and a real dearth of N.Soul reading material. That's not to say that it's a bad mag, it isn't, but I just can't get into mags which flit from Northern on one page to modern on the next then back again. Lots of discographies and listings, too much Modern Soul, stunning rarities on the covers and excellent articles by everybody's mate Tim Brown. One complaint really, SHADES always looked as if it was put together any old how, no attempt at 'professional' layout, maybe that was because Derek had so much stuff he wanted to cram in. So, it'll be much missed but thank God we won't have to read another word about the fucking Malaco label! Rating ***

THE OWLS EFFORT (TOE)
Edited by Richard Domar (Wolverhampton) 1987-1990
This could have been a great mag but Richard's offhandedness tends to offend and half the time he probably doesn't realise he's doing it. That's why there were so few contributors (I mean, Richard, after filling up about ten pages for you I still had to pay for a copy!). TOE certainly was different, Richards' theories on the scene and it's policies were the most sensible that I've ever read, but the total lack of pics is a big minus as label illustrations liven

things up and break up endless pages of writing. One criticism was that Richard only reviewed records which he had for sale, that's partly true but that being the case or not, a lot of records were reviewed so what's the problem? I liked TOE but never quite understood the title! A great shame that people didn't get behind it. Rating ***½

DETROIT CITY LIMITS
Edited by Graham Anthony (Derby) 1988-??
Not being a Detroit soul buff, a lot of the material here is lost on me, but the layout is very good even if the double spacing takes up twice as much room as it should (double spacing is a right con, an old trick which makes it look as if there's more than meets the eye - SKM was also doing this for a while). I only have one issue of this and I'm not sure if it's still going but it looks a must for all Detroit collectors. Lots of discogs, label pics and artist photographs including one of Silky Hargraves (where did they get that from??), and full of interesting facts. Rating ****

SOULFUL KINDA MUSIC
Edited by Dave Rimmer (Dudley)
Still going strong and improving all the time, SKM covers a broad spectrum of soul music but with the accent on Northern. 50 pages for £2, with all back issues available at £1.50, can't be bad. For that you get good editorials, new releases, lots of reviews, opinions from various contributors (which is what this mag could do with, please), venues, articles on individual artists and lots of pics of the editor with various 'celebrities'! The main criticism that I used to have of SKM was that it relied too much on coverage of Motown which is getting to be very old hat nowadays, plus the double line spacing, but now there are no complaints whatsoever. Very good value for money, if you don't like all of it you'll like some of it. Always enclose an SAE if writing though. Rating ****
(Available from 12 Winchester Rise, London Heights, Dudley, West Mids DY1 2SE. Please mention Beatin' Rhythm if writing, ta)

Well there you go, that's all of the fanzines in my possession reviewed. They certainly come and go don't they? I suppose in ten years time someone will be typing a piece on how bad Beatin' Rhythm was! One things for certain, even with this mag, presentation has come a long way since Collectors' Soul.

Continued from Page 24

TAPE 4 (U.S. Northern rarities)

FANTASTIC 4 'Can't stop looking for my baby'/BEVERLY ANN GIBSON '3 dollar bill'/HARVEY 'Anyway you wanna'/DRY WELL 'Gypsy'/GLORIA & TIARAS 'Running out of time'/WILLIE TEE 'Please don't go'/RAMONA COLLINS 'You've been cheating'/DETROIT RHYTHM SECTION 'Backstreet'/LE BARON TAYLOR 'In the pocket'/ CHRIS BARTLEY 'Out of my mind'/EXCUSES 'Trick bag'/PAUL PEEK 'I'm movin' uptown'/RUBY 'Feminine ingenuity'/RUBY 'Please don't go'/RUBY 'Deceived'/TERRY GOODNIGHT 'They didn't know'/MEL WILLIAMS 'Burn baby burn'/HAYES COTTON 'Black wings have my angel'/HARRY DEAL 'You're always in my mind'/ YVONNE VERNEE 'Does he love me anymore'/MASQUADERS 'That's the same thing'/GLORIA & TIARAS 'I'm satisfied'/DAWN 'Baby's gone away'/DENNIS EDWARDS 'Johnny on the spot'/TONY GALLA 'In love'/STRIDES 'The stride'/EMANUEL LASKY 'I'm a peace loving man'/JOHN & THE WEIRDEST 'No time'/VONDELLS 'Hey girl you've changed'/TY KARIM 'You really made it good'/GENE TOONES 'What more do you want'/MR.SOUL 'What happened to yesterday'/EDDIE HOLMAN 'Hurt'/MOSES DILLARD 'I'll pay the price'/ROSE VALENTINE 'When he's not around'/HERMAN HITSON 'Love slipped thru my fingers'/TONI BASIL 'Breakaway'.

WANTED BADLY (all UK labels): CHANTS (RCA)/ LOU LAWTON (Speciality)/JERRY BUTLER 'I stand accused'(Sue)/ DANY CHANDELLE (Columbia)/ERNIE ANDREWS (Capitol)/SUSAN HOLIDAY (Columbia)/KOOBAS (Columbia)/RAY POLLARD (UA)/FRANKIE & JOHNNY (Decca)/JIMMY JUSTICE (RCA)/JERRY JACKSON (Cameo Parkway)/RUFUS LUMLEY (Stateside)/ANITA BRYANT (CBS)/BOB HENRY & ROBERT HENRY (Philips)/CAJUN HART (Warner)/LORRAINE SILVER (both)(Pye)/LEONARD WHITING (Pye)/FIVE STAIRSTEPS 'Little young lover'(Buddah)/RAY MERRELL (Jayboy)/JUNE HARRIS (CBS)/SHOWMEN 'Take it baby'(Action)/SHIRLEY LAWSON (Soul City)/MAGNIFICENT MEN (Capitol)/SHANE MARTIN (CBS)/JIM WEBB (CBS)/JOHNNY NASH (MGM)/ASTORS (Black Atlantic)/
Please contact Pete Smith at the editorial address or phone 0424 425513. Good price paid.

Venue Report

The Carlton Club, Carlton St., Normanton, Nr. Wakefield.

The club is ideally placed, very easy to find being virtually just off Junction 31 of the M62 with adequate car parking facilities. It operates every Friday night till around midnight, good sized hall and dancefloor, and because it's part of a working mens' club, the bar prices are dirt cheap. Admission is a measly 25p which just goes to show that these guys are not in it just for the money, they have a genuine love of soul music.

The crowd here are a friendly and enthusiastic bunch, which gives the club a really good atmosphere. D.J.'s include Mouse, Tony, Chuddy and Pelly who between them play some great sounds. Over recent weeks popular sounds have been BROTHERS GRIMM Looky Looky (UK Ember) (nice item), PEOPLE'S CHOICE Saving My Loving, GEORGE BLACKWELL Can't Lose My Head, RHETTA HUGHES One In A Million, RAY POLLARD This Time, IKE & TINA TURNER's mindblowing Somebody Somewhere Needs You and the BLUE JAYS Point Of View.

There are always dealers and collectors in attendance with boxes of records for sale, something for everyone's budget from the cheapies to the big money items, lots to interest the British collector. Recently saw VALA REEGAN demo @£110 and LYNNE RANDELL issue @£120.

Anyone is welcomed and encouraged to have a spot at the turntables and yours truly was guest DJ on 3rd May. I played for almost an hour, lesser known and underplayed sounds which seemed to go down well with the appreciative crowd. Some of the discs I played included OLYMPICS No More Will I Cry, JO ANN KING Let Them Love, BOBBY HUTTON Come See What's Left Of Me, SISSIE HOUSTON Don't Come Running To Me, GENE CHANDLER Check Yourself, ROSE BROOKS I'm Moaning, JOHN LUCIEN What A Difference Love Makes, EXCITERS Weddings Make Me Cry (Oh Yes! - Ed), PATTY LIVINGSTON I've Got My Baby, MARVELLOWS Something's Burning, BABY WASHINGTON Get A Hold Of Yourself, ELKIE BROOKS He's Gotta Love Me and SHIRLEY VAUGHAN You Don't Know.

Attendances vary from week to week but in general this club has everything required to make a good soul night and a good time is had by all who go. I really can't recommend The Carlton enough so pay it a visit and experience yourself a slice of Soul Heaven.

PAUL HARRIS.

Letters

Dear Beatin' Rhythm,

In your Pye International article you seem to have missed Chuck Jackson - Candy (25439) unless I looked right past it. Good mid pacer with nice flip, Shame On Me. Also what of the classic Johnny Nash - Love Ain't Nothing (25250). Also I think the Pete Terrace is a great slice of latin soul, particularly the No No No side. Billy Stewart - Secret Love was played to death on the Mod scene 84/85, I'd say £5 was fair. Goldie & The Gingerbreads - you were paying attention (Thanks! - Ed), Think About The Good Times is a cover of the Soul Sisters on Sue (US only though I think it's on the UK LP), quite a good version too. I'm 99% certain that Burt Bacharach's My Little Red Book was in the film What's New Pussycat cos it was on about 3 years ago. Superb film too. Wilson Pickett's Let Me Be Your Boy, although the label credits Correctone it comes from the Cub label, then later Verve in the US. I don't like it either.

Sore point now. I feel insulted that you have said Ben Brown's Ask The Lonely is better than the Four Tops version. Mr. Brown's vocals have as much soul as Jason Donovan and to say he can sing better than Levi Stubbs is absolute blasphemy (blah blah blah etc). Yuk! Get your ears syringed.

? & The Mysterians' Can't Get Enough Of You Baby is a cover of The Toys on Stateside 519 sped up with added organ. It's on US Cameo but is Peak a UK or Australian label? (The latter I think - Ed). The Carrolls' Surrender Your Love, this is an Ashford-Simpson penned number. They would probably have been writing for Motown around this time so The Carrolls must either be a cover or else they must be a U.S. group. I doubt Ashford & Simpson would write for a UK group as obscure as The Carrolls. (Continues)

In your compilation album Top 20, I know it's your opinion but I don't see how Patrice Holloway's Love And Desire counts as a (C) filler track. This is an all time classic! And how does Luther Ingram's Exus Trek rate above the vocal? They have to be equally as good, in fact the vocal has the edge because it has a little bit extra, i.e. words!
ROB MESSER, WESTCLIFF-ON-SEA.

Well, it's about time I upset someone! Firstly Rob, as you know all opinions are mine and it is your perogative as a reader to disagree, but to reiterate, Pete Terrace is absolute shite and nothing will change my opinion on that. Burt Bacharach was definitely not in the film by the way, it was definitely the Manfred Mann version. Now, Ben Brown. I don't think I ever said that Ben Brown was a better singer than Levi Stubbs, I don't think anyone is a better singer than Levi Stubbs, but I did say that the arrangement of Ben Brown's version was better and that I simply preferred his version. I think The Carrolls single predates Ashford & Simpson's first compositions for Motown, they must have still been freelancing in 1965. Incidentally, Pete Ludlam and Lee Smart both wrote in to say that The Carrolls on CBS included Faith Brown (the comedienne) on vocals! Lastly, Patrice Holloway's Love And Desire is simply not one of my favourites, and as for Luther Ingram, you've obviously not been around long enough to remember that in the 70's it was the instrumental side that was massive and the vocal was never played anywhere until the scooterists picked up on it in the early 80's! Finally, Wilson Pickett came out on Correctone C501, sorry!
ED.

Dear Pete,
Did you know that The Volumes came out on UK Pama?
PAUL RUDZITIS, LEICESTER.

Dear Paul,
FUCK OFF!
ED.

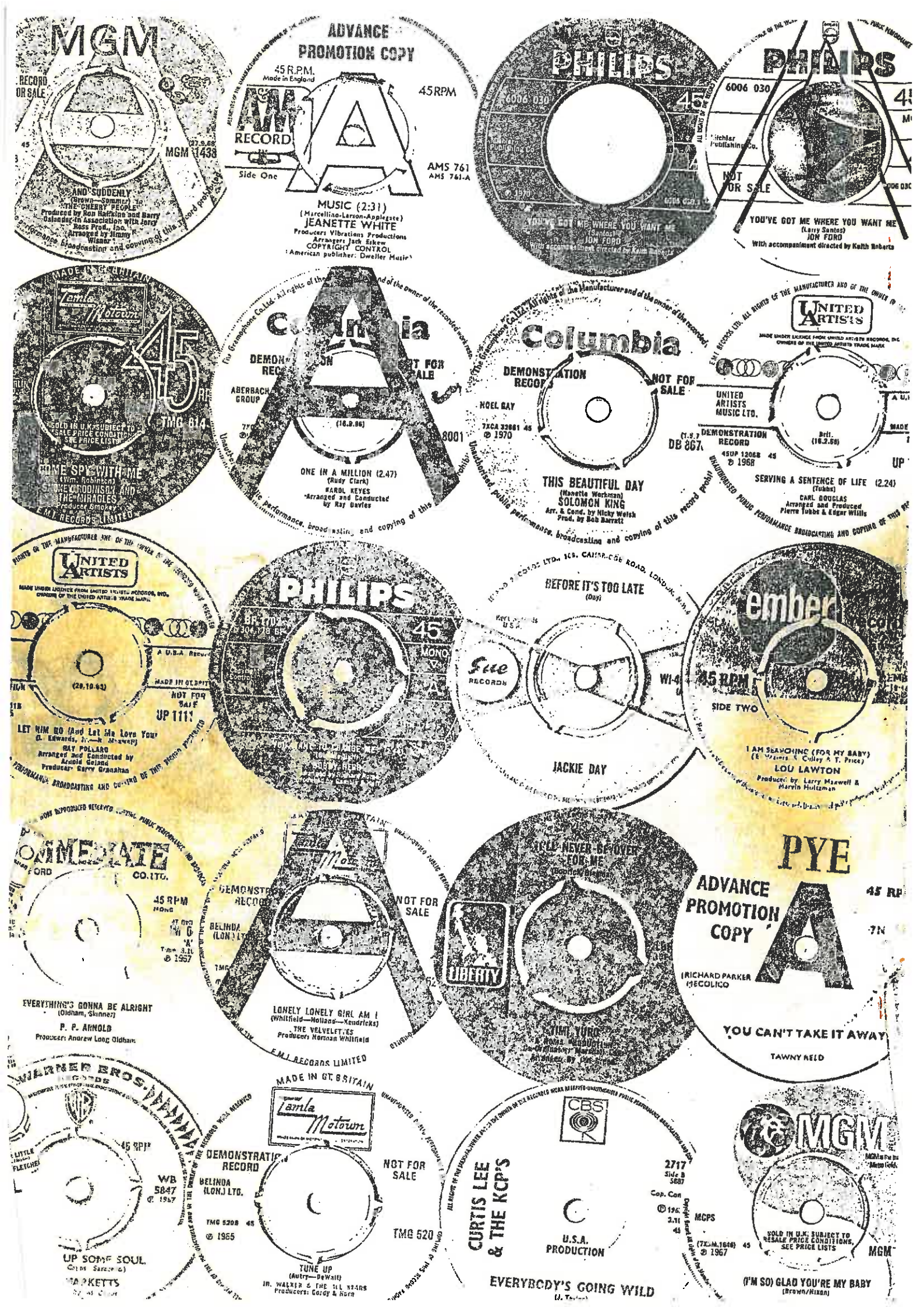
ACKNOWLEDGEMENTS

Thanks to everyone who sent in labels for this issue, a lot of the Stateside stuff was duplicated so it's difficult for me to credit anyone individually for that so thanks to MICK SMITH, PAUL WALKER (Wolverhampton), ERIC PHILLIPS and PAUL TEMPLE. As for the rest, all the records reviewed were mine except for Lorraine Silver and the two Jerry Jacksons (Eric). All the labels for the UK indies were from Paul Temple. On the back page, Cherry People (mine), Jeanette White/Karol Keyes/ Solomon King/Carl Douglas (Paul Walker), Miracles/Velvelettes (Tom Howard), Jackie Day/Lou Lawton/Markettes (Eric), P.P.Arnold/Bobby Hebb (Neil Horwood), Timi Yuro (Rob Pheasant/Eric), Ray Pollard (Bob Gair), Jon Ford demo (Nick Marshall), the rest, not sure but probably from Graham Coates! Thanks also to Leigh Smart, Geoff Burke and Pete Ludlam for photocopies. Please keep sending the photocopies in as I can always use them, doesn't make any difference what they are, if you think they're interesting I'd probably also be interested in them.

The next issue of the mag will have complete Northern discographies of Fontana, Philips and, believe it or not, Pama (and maybe Island too if there's room). We'll also have the next instalment of Paul Temple's UK soul indies of the 60's and maybe a couple of venue reports if I can be bothered to go anywhere! I mean, 31, I'm getting too old for all this 'staying up late'! Most of the records which will be reviewed in issue 7 are those which appear on the UK tape vol.2 with this issue, I just had time to put them on tape but didn't have time or room to review them this issue.

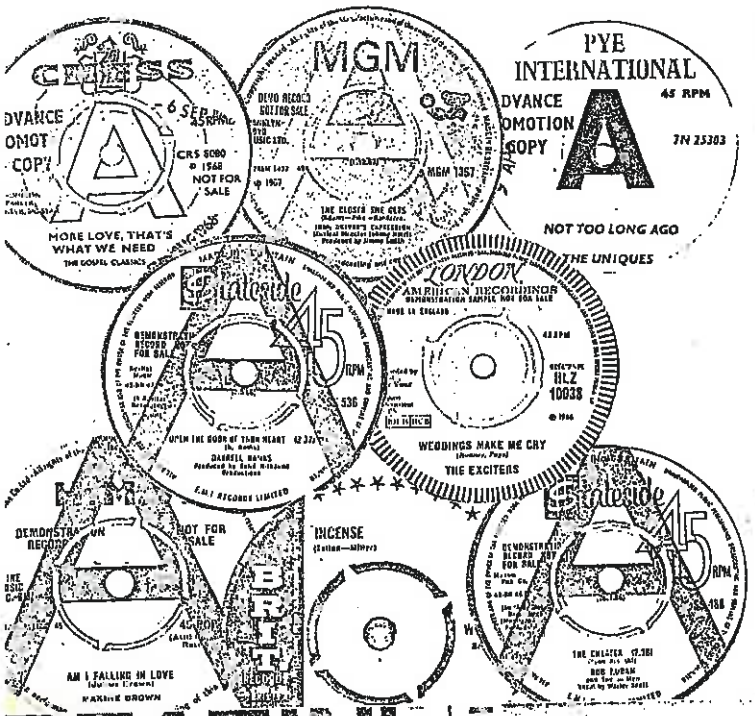
Lastly, has anyone got a Nintendo games system, and of so, do you fancy swapping games for a couple of weeks? Let me know anyway.

See you all around December!
(c) Pete Smith 1991


MGM
MGM 1438
AND SUDDENLY
(Brown—Sommer)
THE CHERRY PEOPLE
ADVANCE PROMOTION COPY
45 R.P.M.
Made in England
45RPM
RECORD
Side One
AMS 761
AMS 761-A
MUSIC (2:31)
(Marcellino-Larson-Applegate)
JEANETTE WHITE
Producers Vibrations Productions
Arranger: Jack Eskew
COPYRIGHT CONTROL
PHILIPS
6006 030
YOU'VE GOT ME WHERE YOU WANT ME
(Santos)
JON FORD
With accompaniment directed by Keith Roberts
NOT FOR SALE
Tamla Motown
TMG 614
SOLD IN U.K. SUBJECT TO SALE PRICE CONDITIONS SEE PRICE LISTS
HOME SPY WITH ME
(Wm. Robinson)
SMOKEY ROBINSON AND THE MIRACLES
Producer: Smokey
EMI RECORDS LIMITED
Columbia
DEMONSTRATION RECORD
NOT FOR SALE
ABERBACH GROUP
ONE IN A MILLION (2.47)
(Rudy Clark)
KAROL KEYES
Arranged and Conducted by Ray Davies
Unauthorised public performance, broadcasting and copying of this record prohibited
NOEL RAY
THIS BEAUTIFUL DAY
(Hanette Workman)
SOLOMON KING
Arr. & Cond. by Nicky Welsh
Prod. by Bob Barratt
UNITED ARTISTS
UNITED ARTISTS MUSIC LTD.
DEMONSTRATION RECORD
SERVING A SENTENCE OF LIFE (2.24)
(Tubbs)
CARL DOUGLAS
Arranged and Produced Pierre Tubbs & Edgar Willis
UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED
UP 1111
LET HIM GO (And Let Me Love You)
(E. Edwards, H. Maxwell)
RAY POLLARD
Arranged and Conducted by Arnold Goland
Producer: Garry Grandahan
PHILIPS
45
MONO
BEFORE IT'S TOO LATE
(Day)
Sue RECORDS
JACKIE DAY
Ember
45 RPM
SIDE TWO
I AM SEARCHING (FOR MY BABY)
LOU LAWTON
Produced by Larry Maxwell & Marvin Holtzman
45 RPM
EVERYTHING'S GONNA BE ALRIGHT
(Oldham, Skinner)
P. P. ARNOLD
Producer: Andrew Long Oldham
DEMONSTRATION RECORD
NOT FOR SALE
BELINDA (LONJ LTD.)
LONELY LONELY GIRL AM I
(Whitfield—Holland—Kendricks)
THE VELVELETTES
Producers Norman Whitfield
EMI Records LIMITED
MADE IN GT. BRITAIN
LIBERTY
YOU'LL NEVER BE OVER FOR ME
(Rodney Bennett)
TINY YORK
PYE
ADVANCE PROMOTION COPY
45 RP
RICHARD PARKER
MECOLICO
YOU CAN'T TAKE IT AWAY
TAWNY REID
WARNER BROS. RECORDS
45 RPM
WB 5847
UP SOME SOUL
MARKETTS
Tamla Motown
DEMONSTRATION RECORD
BELINDA (LONJ) LTD.
NOT FOR SALE
TMG 5208
TMG 520
TUNE UP
(Autry—DeWalt)
JR. WALKER & THE ALL STARS
Producers: Gordy & Horn
CBS
2717
CURTIS LEE & THE KCP'S
U.S.A. PRODUCTION
EVERYBODY'S GOING WILD
MGM
SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS SEE PRICE LISTS
(I'M SO) GLAD YOU'RE MY BABY
(Brown/Nixon)

BEATIN' RHYTHM

U.K. LABEL NORTHERN SOUL #1



BEATIN' RHYTHM

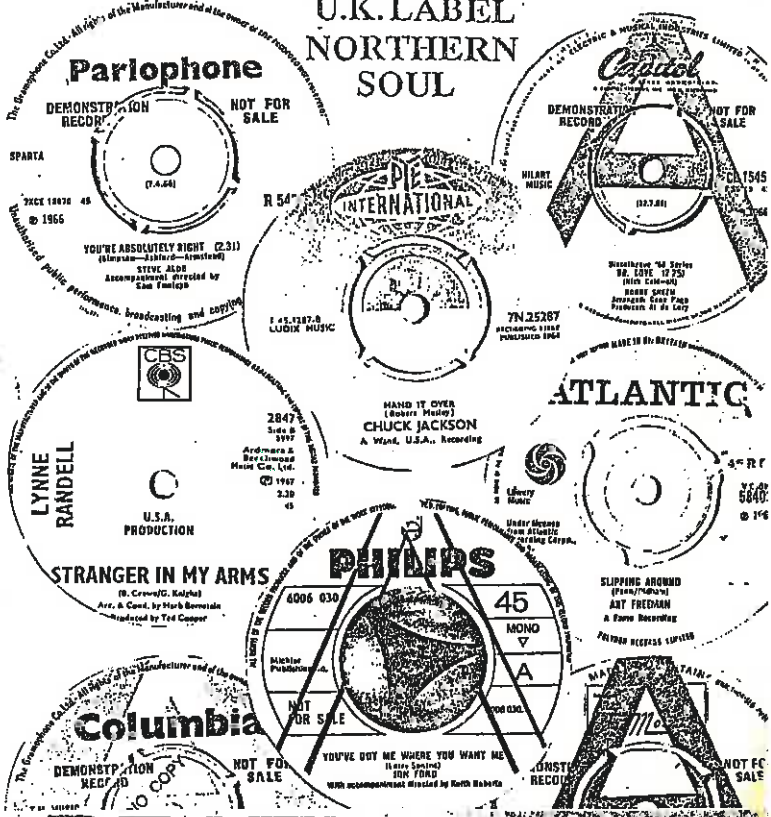
60's soul

ISSUE 3

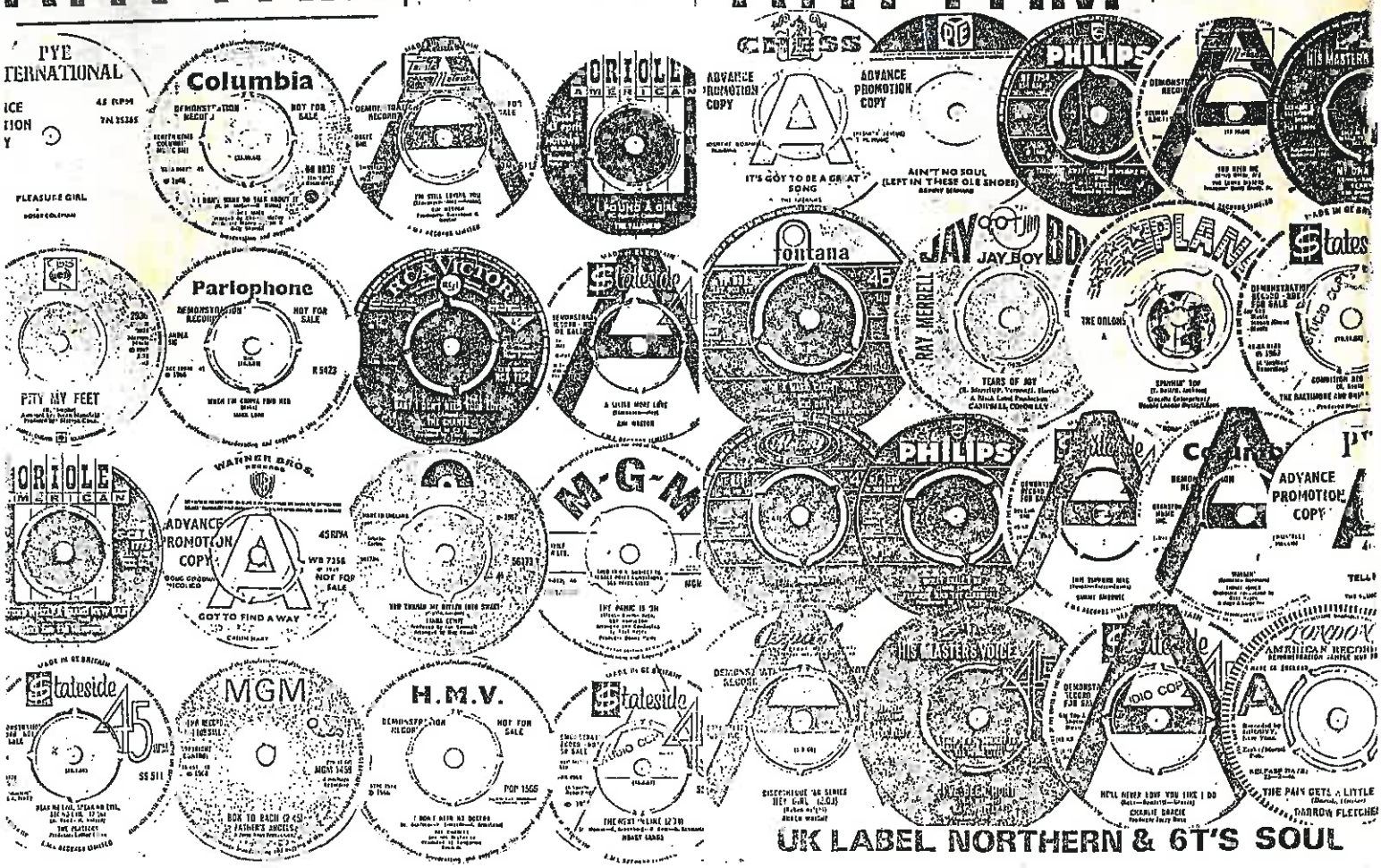
£1:50

BEATIN' RHYTHM #2

U.K. LABEL NORTHERN SOUL



BEATIN' RHYTHM 4



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